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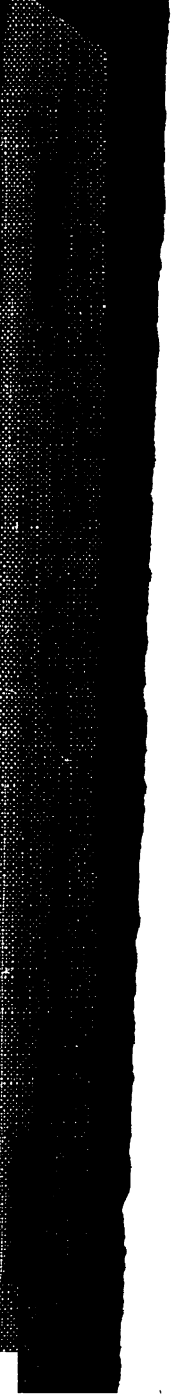
SHAKESPEARE
TERCENTENARY COMM.

OFFICIAL PROGRAMME

1864

RECAP

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WILLIAM SHAKESPEARE.

Born 1564; Died 1616

Shakespeare Tercentenary committee, Stratford-upon-Avon, 1864.

Raikes Marshall.

THE

OFFICIAL PROGRAMME

OF

The Tercentenary Festival

of *THE BIRTH of*

SHAKESPEARE,

To be held at Stratford-upon-Avon,

Commencing on Saturday, April 23, 1864.

Also,

An Account of what is known of the Poet's Life :
a Guide to the Town and Neighbour-
hood of *Stratford-upon-Avon* :

And sundrie other matters just now of publicke interest
relating thereto.

AT LONDON :

Imprinted for *Cassell, Petter, & Galpin*, at the Belle
Sauvage, in Ludgate-hill, near Paules Church-yard.

1864.

[NOTE.—The arrangement of the Title Page is in strict accordance
with the style of typography adopted in the original
editions of Shakespeare's Plays.]

WILLIAM SHAKESPEARE.

“ FAR from the sun and summer gale,
In thy green lap was Nature's darling laid,
What time when lucid Avon stray'd.
To him the mighty mother did unveil
Her awful face. The dauntless child
Stretch'd forth his little arms and smil'd.
' This pencil take,' she said, ' whose colours clear
Richly paint the vernal year ;
Thine, too, those golden keys, immortal boy :
This can unlock the gates of joy,
Of horror that and thrilling fears,
Or ope the sacred source of sympathetic tears.' ”

IN the detail which it will be necessary to give of the localities connected with Shakespeare, we shall have occasion to mention incidentally some of the most prominent facts which constitute his biography—his birth; his school days; the histrionic bias which he acquired whilst yet a schoolboy; his youthful indiscretions, real or apocryphal; his courtship; his marriage; his success in London; his return to his native town; his purchase of New Place; his death there; his interment in the chancel of the collegiate church; and the honours paid to his memory, not only by his townsmen, but by the world of letters. We propose, therefore, to confine ourselves, for the present, to a brief narrative—to supply, in fact, the connecting links between the events of the poet's life which are associated with the localities it will be our pleasurable task to describe, in our character of guide to the town and neighbourhood of Stratford-upon-Avon.

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The name of Shakespeare is clearly one of Anglo-Saxon origin, and there are many traces of the family to be found scattered over the rural parts of Warwickshire. The very etymology of the word leads conclusively to the opinion that those who bore it were not of mean or mechanical, but of knightly, descent. We are even informed that John Shakespeare enjoyed some hereditary estates in that county, bestowed upon one of his ancestors by Henry VII., as a reward for faithful services rendered to him when plain Earl of Richmond, and especially for such important aid at the fight on Bosworth Field as helped to place upon his brow the crown of the Plantagenets. It is not likely that a man of no note could—especially at a time when the spirit of feudalism had not by any means expired, and the lord absorbed all the merits of the vassal—have had an opportunity of so recommending himself to a person of such high rank as Richmond, a candidate for royalty. Indeed, we are told that the common ancestors of this partisan of the first Tudor, and of the poet, had been long “in good reputation and credit.” The municipal records of Stratford speak of John Shakespeare, the poet’s father, as “a gentleman of good figure and fashion;” and the facts that he served the office of High Bailiff of the Borough—an office analogous to that of Mayor—and was in the commission of the peace, confirm this representation of his social position.

It is idle, therefore, to speak of him as having been either a butcher or a woolstapler, or to endeavour to show that he may have sold both meat and wool without having been of either one or the other calling. Indeed, there is not an iota of evidence in favour of the accuracy of the report which represents him to have been a Knight of the Shambles, and the sole evidence in support of the woolstapler representation is that a device of the arms of the Woolstaplers Company was found fixed into one of the windows in the house in Henley Street. A little local knowledge of Stratford would have shown those who started this theory—a theory so inconsiderately taken up and generally believed in—how unreliable it is. At the time when John Shakespeare resided in Henley Street, the people of Stratford, who are now so proud of their fellowship as townsmen with his illustrious

son, were equally proud of the same relationship between them and Sir Hugh Clopton, who had reached the dignity of Lord Mayor of London—an office the magnificence of which is, even now, in the country parts of England, considered second only to that of royalty.

Sir Hugh Clopton is described in the records at Guildhall as citizen and woolstapler; and there can be little doubt that the heraldic insignia of the illustrious knight were then as eagerly fought for and as highly prized as, at the present day, are the busts, photographs, and other souvenirs of the poet; and this will account for the presence of the copy of the woolstapler's arms in the house of John Shakespeare. This John Shakespeare, too, be it remembered, married the daughter and heir of Robert Arden, a gentleman of an ancient and honourable family, then settled at Wilmecote, a short distance from Stratford, and numbered among the gentry of Warwickshire as early as the reign of Henry VI. Edward Arden—who, if not the brother of Mary, the wife of this John, must certainly have been some very near relative—was High Sheriff of the county the very year preceding that in which her husband filled the civic chair in the borough of Stratford. It should also be remembered that the family of Shakespeare was entitled to bear arms, and that at that time the Herald's College had not nursed its generation of *lions rampant*, nor had it manufactured its supply of hands and daggers. These are facts which go still farther to prove that those who ascribe a low social position to the father of our great dramatist, have no sufficient authority for doing so. It appears, however, that in after life he fell into misfortune, was excused a trifling tax, and is accused of absenting himself from the Council Chamber and from church on account of his being in debt.*

William, the eldest of his ten children, was undoubtedly educated in the Free Grammar School of King Edward VI., then presided over by a worthy scholar of the name of Hunt; and Ben Jonson sneers, that he had "little Latin and less Greek," must be taken with some reserve, for, notwithstanding all his rare qualities, "Rare Ben" was, we will not say envious, but a little

* The law which gives protection on Sundays to debtors dates only from the reign of William and Mary.

jealous of the halo which shone around his brother bard. In this busy age of commerce, when a child is sent to earn its own livelihood whilst its frame is yet more cartilage than bone, it cannot be conceived that Shakespeare could have been allowed, after he left school, to grow to man's estate without having been put to work at some active employment; and there are numberless theories as to what the nature of that employment may have been; yet it is not improbable, looking to the circumstances of the time, that he fauntered about the town and neighbourhood, building castles in the air, and, left thus to himself and his meditations, fell irresistibly in love with Ann Hathaway, a passion of which, and of its consequences, we shall have to speak when calling attention to the old cottage at Shottery. It was, too, this idle habit of life which led him to break the park, either of Fulbroke or Charlecote, and so incur the active displeasure of Sir Thomas Lucy. The late Lord Chancellor, Lord Campbell, however, taking the idea from Walter Savage Landor, has written a work to prove that he must have been an attorney's clerk, because his works show him to have been thoroughly conversant, not only with the theory, but with the actual practice of the law; but the Archbishop of Canterbury would find as much in the same repertory as would justify him in arguing that the great dramatist must have, in contemplation of being ordained, studied school divinity;* and the President of the College of Physicians might, with equal success, show that he must have been a medical student. Has he not actually anticipated Harvey in discovering the circulation of the blood? Our own opinion is, that he was neither one nor the other, but that his mind possessed such a wonderful power of assimilation, that he was able to make the experience and knowledge of every person with whom he was brought into contact his own.

It was in 1582 that he became a married man, and it was the responsibility which he so incurred that induced him to follow the Burbages and Greene to London, and there embrace the calling of a player as one of Her Majesty's Company. In this position his admirable wit, and the natural turn of it to the stage, soon, to

* Since this was written there has appeared in the public papers an announcement to the effect that the Right Rev. Dr. Wordsworth, Bishop of St. Andrews, has in the press a work of this character.]

quote the words of Wheler, "distinguished him, if not as an extraordinary actor, yet as an excellent writer; and the people of his age, who began to grow wonderfully fond of diversions of this kind, could not but be highly pleased to see a genius arise amongst them of so pleasurable, so rich a vein, and so plentifully capable of furnishing their favourite entertainment. Play House Yard, which lies at the rear of the offices of the *Times* newspaper in Blackfriars, still marks the spot on which he made his *début*; and, although Shakespeare the actor was doubtless a less important person than Shakespeare the dramatist, still it is difficult to believe that he was, as an actor, altogether so great a failure as to justify the criticism passed upon him by a less successful caterer for the amusement of the public, who malevolently speaks of him to other members of the company as "an upstart crow, beautified with our feathers—(here the spirit of Sir Fretful Plagiary finds full vent); that, with his tygre's heart wrapt in a player's hyde, supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute Johannes *factotum*, is, in his own conceit the only shake scene in a country.'

There has been a critic who took upon himself to make a chronological arrangement of the odes of Horace; but no one has, as yet, succeeded in establishing the order in which the incomparable dramas of the English Sophocles were submitted to the public, and the only hint we have upon the subject is contained in a doggerel distich of Dryden's:

"Shakespeare's own muse his Pericles first bore,
The Prince of Tyre was elder than the Moor."

In other words, "Pericles" was the first and "Othello" the last of his works; but beyond this, all is conjecture, save that we know that "Romeo and Juliet" and "Richard III." were printed in 1597. No matter, however, in what particular order they may have appeared, they were not only highly successful, but attracted towards their author the patronage of royalty and the friendship of the Mæcenæ of the day, the Earl of Southampton, to whom he dedicated his poem of "Venus and Adonis," and his "Rape of Lucrece," and who, in a rare spirit of munificence, once gave him a thousand pounds to complete a purchase

which he had in view. It is certain that Elizabeth had several of the plays performed before her in Wolsey's Gallery, at Hampton Court, and stamped them with her approval, before they were placed upon the stage for public admiration; and it is also certain that the "*Merry Wives of Windsor*" was written at her suggestion, that she might see Falstaff in the phae of a lover. Her successor, the pedant pupil of Buchanan, was also a warm patron of the poet's, a fact of which we are thus informed in Lintot's edition:—"That most learned prince and great patron of learning, King James the First, was pleased with his own hand to write an amicable letter to Mr. Shakespeare, which letter, though now lost, Sir Wm. D'Avenant, as a credible person now living, can testify." It is honourable to the memory of Shakespeare that, so far as he is concerned, the "*Quarrels of Authors*" might have remained a virgin page, for he was, as a dramatist, free from all little jealousies and envy. Indeed, it was his discrimination which gave Ben Jonson the first opportunity of showing to the world that he too was a genius.

Shakespeare, however, was not only author and actor, he was also a theatrical manager, and, as part proprietor of a theatre, accumulated a competency. His name appears in a petition which the proprietors and players of the Blackfriars Theatre addressed, in 1599, to the Privy Council, for leave to rebuild that place of entertainment, which had fallen into disrepair. In the first year of the reign of King James I., he obtained a patent for playing at the Globe Theatre—on the Bankside—in summer, and at the Blackfriars Theatre in the winter. Three years later, when the Corporation of London proposed to buy up the Blackfriars Theatre as a nuisance, he is said to have asked £500 for the wardrobe and properties, and for his shares in the establishment.

The latter part of Shakespeare's life was spent at his native place, Stratford-upon-Avon, after he purchased the Great House, and repaired and modelled it to his own mind. During his residence here, his pleasurable wit and good nature are said to have won for him the friendship of the gentlemen in the neighbourhood; and if we are to credit what is told us in the "*Spiritual Quixote*," he used to amuse himself in joking with his townsmen,

and was extremely fond of creating fun at the expense of some one or other of them, for the amusement of the others, after the fashion so generally adopted on the 1st of April. This description of humour, known among schoolboys as a "fell," is perfectly harmless, and has, at least, the recommendation of being homely. He did not, however, in his country retirement, give himself up to inglorious ease. On the contrary, he continued to write for the stage until 1614, and occasionally visited London with the offspring of his genius. Two years later, on the 23rd of April, the anniversary of his birth, he passed from this to a better world. It is often remarked, as an extraordinary coincidence, that the illustrious Cervantes died on the same day. This, however, is not the fact. When it is remembered that one date is reckoned by the old style and the other by the new, it will be understood that, although the nominal date is the same, Shakespeare survived Cervantes ten days.

Shakespeare in his will, dated a month before his death, left the bulk of his property to his eldest daughter, and legacies and bequests to other members of his family. This document, which consists of three sheets of brief paper, has been carefully cleaned by order of the new Judge of the Court of Probate, is now protected by means of glazed frames, constructed so as to prevent the admission of air, and may, with the permission of the judge, be photographed.

It is unnecessary here to state more than that his wife survived him for the space of eight years, and now rests by his side in the collegiate church. There, too, repose their three children—Hamet, Mrs. Hall, and Mrs. Quency; and it may be further mentioned that with Mrs. Hall's daughter Elizabeth died the last of the poet's descendants.

"Manibus date lilia plenis
Purpureos spargam flores
. et fungar inani
Munere."

Thomas Carlyle, in his "Heroes and Hero Worship," pays the following characteristic tribute to the merits of the poet of all time:—

Which Englishman we ever made in this land of ours, which millions of Englishmen, would we not give up rather than this Stratford peasant? * There is no regiment of highest dignitaries that we would not sell for him. He is the grandest thing we have yet done. For our honour among foreign nations, as an ornament to an English household, what item is there which we would not surrender rather than him? Consider, now, if they asked us, Will you give up your Indian Empire or your Shakespeare? you, English, never have had an Indian Empire, or never have had a Shakespeare. Really, it were a grave question. Official persons would doubtless answer in official language; but we, for our part, should not so be found to answer. Indian Empire—no Indian Empire: we cannot do without Shakespeare: Indian Empire will go, at any rate some day; but then Shakespeare does not go—he lasts for ever with us. We cannot give up Shakespeare.

* There was no necessity thus to lower the position of the bard, in order to make the preference here given him appear greater.



STRATFORD-UPON-AVON:

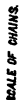
Where it is, and how it is to be reached.

STRATFORD-UPON-AVON, which enjoys a degree of glory equal to that for which seven cities of old contended, lies on the south-west border of Warwickshire. It is beautifully situated on that river from which it derives a portion of its name—a river alike glorious in the literary and civil history of the country; for on its banks were fought the battles of Evesham and of Naseby, and from its stream was taken the water employed in the giving of that name which is, and ever will be, the chiefest on the roll of genius.

“Yes, there are hearts prophetic, hope may trust,
That slumber yet in uncreated dust,
Ordained to fire the daring sons of earth
With every charm of wisdom and of worth.
Ordained to light with intellectual day
The mazy wheels of Nature as they play;
Or warm with Fancy's energy to glow,
And rival all but Shakespeare here below.”

The town itself stands on one of the old military roads constructed by the Romans during their occupation of the country; but coming down to later times, it may be mentioned that in the days of coaching it was a stage upon the route from London to Holyhead. The principal access to it now, however, is by rail. Visitors from London and the eastern counties can reach it either by the trains of the Great Western, or by those of the London and North Western Company, *via* Leamington. The Great Western Company can also accommodate the south-western and western districts, and carry to the home of Shakespeare the inhabitants of Wilts, Dorset, Devon, &c. &c. Those

SHOTTER.



residing in the south of the principality can travel by the Newport and Hereford line, and so on to the West Midland line at Worcester, from which city there will be special trains to Stratford. These trains will also accommodate travellers by the Midland Railway from Bristol; but those coming on that line from the north can at once proceed to Hatton junction, or on reaching Tamworth, take the route of the London and North Western Company by Nuneaton and Coventry to Leamington. The Irish admirers of the bard who may wish to attend the commemoration, should they land either at Fleetwood or at Liverpool, will find it best to cross the Mersey to Birkenhead, and travel thence through Birmingham to Stratford. The same trains on reaching Chester will accommodate those of their countrymen who may arrive at that city from Kingstown *via* Holyhead. The access from Bristol, as already explained, is the route to be taken by passengers from the ports of Waterford and Cork.

Having thus pointed out the most convenient means by which travellers from all parts of the kingdom may find their way to the commemoration, the next thing to be done is to explain to them how they are to be lodged on arriving at their destination. It must be obvious that, however abundant and excellent on ordinary occasions may be the amount of hotel accommodation in Stratford, it cannot be sufficient to meet the demands which such a gathering as the Tercentenary Festival of the birth of Shakespeare is likely to bring to his native town. The principal hotels are the "Red Horse," the "Shakespeare," and the "Falcon." There are, too, several excellent inns, as the "Golden Lion" and the "Garrick," and in all about thirty houses of entertainment. As these latter, however, are not of a class suited to the reception of those who may be expected to attend the commemoration, there remains a great want to be supplied. This

EXPLANATION OF PLAN OF STRATFORD-UPON-AVON.

<i>A</i> Shakespeare's Birthplace.	Shakespeare died, now used for	<i>I</i> Railway Station, Birmingham Road, for Birmingham, Leamington, &c.
<i>B</i> Market Hall and proposed Site for Monumental Memorial.	Festival Ticket Office.	
<i>C</i> Town Hall.	<i>E</i> Shakespeare Rooms.	<i>K</i> Church Street, Approach to Pavilion.
<i>D</i> The Site of New Place, or House where Shake-	<i>F</i> Guild Chapel.	<i>L</i> Festival Pavilion.
	<i>G</i> Church.	
	<i>H</i> Railway Station, Alcester Road, for Worcester, &c.	

want will be in some measure met by the proprietors of private houses accommodating the public with lodgings, and this local accommodation, as on the occasion of the Garrick Jubilee, will be supplemented by the hotels and private lodging houses in Warwick, Leamington, and other neighbouring towns, to which special trains will be dispatched at the close of each day's entertainments, and return in time for the commencement of those of the succeeding day. For the convenience of the public, a registration office has been opened under the superintendence of the local committee, at which strangers will be able to procure whatever apartments they may require. A strong body of the county police will be stationed in the theatre during the week, to guard the visitors from the legerdemain of the fraternity of Autolycus. The special train arrangements are detailed in our advertising pages. It may, however, be mentioned that the Great Western Company have entered into special arrangements with the London and North Western Company and the Midland Railway Company, to book through to Stratford-upon-Avon, from the principal stations on their lines, allowing the same extension of time for return tickets.



PLACES TO BE SEEN.

ALTHOUGH the town and the country furrounding it are full of objects of historical interest, the places connected with the life of Shakespeare are those which, on an occasion like this, claim the first notice of the visitor—the house in which he was born, the school-room in which he received his education, the cottage in which he wooed and won his wife, the home which he selected for his old age, and the sacred edifice in which his ashes rest.

SHAKESPEARE'S HOUSE.

Shakespeare's House, as his birth-place is called, is situated in Henley Street, and is at once recognisable, for its appearance has, by the pencil and graver of the artist, been rendered as familiar to the public as is that of the grand, massive, and thoughtful head of the bard himself, and is, indeed, a relic worthy of being preserved by a nation grateful for the perpetuation and enrichment of its language. Nay, even the elements have, as in homage of genius, spared it from destruction; for, although the town has been twice devastated by fire since that eventful day now to be commemorated, Shakespeare's House escaped unscathed from the conflagrations. At the time of the last jubilee, which Garrick, as the High Priest alike of Thalia and Melpomene, conducted, in honour of their most inspired bard, a portion of this house was, as appears from an old engraving, a tavern, and called the "Swan and Maidenhead." It is now the appropriate museum of Shakespearean relics, among which are his signet ring, the desk to which he used to repair unwillingly, with shining morning face, when a pupil at the free grammar school: the pleadings in a suit in which he was engaged, and the indenture of his purchase of New Place. Here, too, is the old signboard of the "Falcon" at Bidford, where, as tradition goes, the bard and his townsmen once engaged in a toping tournament with the hard-drinking

fons of that village, and got worsted in the contest. There are also here other souvenirs of that Bacchanalian frolic, which strongly reminds one of the contest for the whistle of Loda.

"A bard was selected to witness the fray,
And tell future ages the feats of the day;
A bard who detested all sadness and spleen,
And wished that Parnassus a vineyard had been."

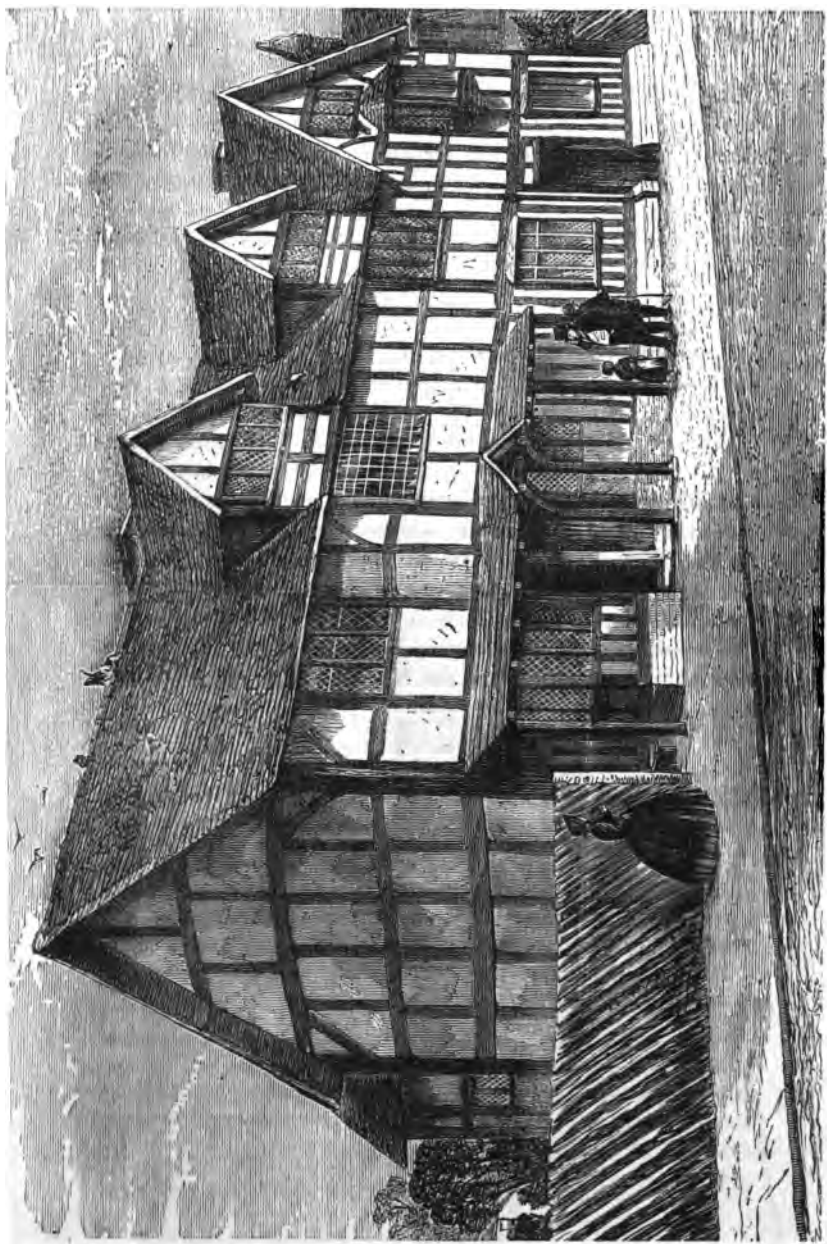
The bard, however, as the story goes, was so overpowered, not with the juice of the grape, but with "jolly good ale and old," that he had to lie down on the roadside under the shade of a crab tree, and there sleep off his drunken bout.

"Men's evil manners live in brass,
Their virtues we write in water;"

and in that spirit—for it could not be out of respect for the memory of the man—some persons have been ill-natured enough to perpetuate the story, apocryphal in itself, by preserving pieces of the crab tree both in block and in manufacture. There is also in this museum a basso-relievo model illustrative of the same piece of scandal, which, with very questionable taste, had been intended for a mantelpiece, which was to have been put up in one of the rooms in Blenheim. It is related of him that when he awoke he lashed his rivals in the following epigram, they being natives of the places mentioned in it:—

"Piping Pebworth, dancing Marston,
Haunted Hillboro, hungry Grafton,
Dodging Exhall, papist Wixford,
Beggary Broom, and drunken Bidford."

These villages lie in a circle, of which the crab tree may be supposed to have been the centre, and may, notwithstanding the grave doubt which exists of the accuracy of the story, be visited with interest on the present occasion. There are some persons who think that it is to this incident we are indebted for the prelude to the "Taming of the Shrew," and the fun of Christopher Sly's double transformation. However, be the legend of the crab tree true or false, there is no doubt with respect to the mulberry tree which he planted. It has now, however, entirely disappeared; but there is scarcely a garden in the town which is



THE BIRTHPLACE OF SHAKESPEARE.

not graced with one lineally descended from it, and the snuff-boxes and other articles in the museum, manufactured out of the timber of the original, are far more pleasing to be contemplated than are those articles made out of that crab tree of four reminiscence.

Leaving Henley Street, and crossing the Bridge Street, the visitor enters

HIGH STREET,

a noble thoroughfare leading to New Place; but, as he crosses he ought to pause a moment to gaze upon a round-fronted building, which is the present borough Market House. The site on which this structure stands was in olden times occupied by the Market Cross, which equalled in beauty those in Chichester and Malmesbury. It has, however, long since disappeared, and its successor, the Market House, is about to follow it, to make way for the NATIONAL MEMORIAL to Shakespeare. The site is not, indeed, so fine as that graced by the statue of Erasmus, at Rotterdam; but still, as will be seen by the subjoined extract from the report of the Committee of Selection, is not by any means an inappropriate position for the National Memorial:—

The Bridge Street site seems to your Sub-Committee to unite all the conditions required. It is eminently central, being situate at the intersection of four of the principal streets of the town.

It is the most accessible point in Stratford-on-Avon. A memorial placed there would satisfy all the conditions of effect, being approached in front by a gradual ascent, along the broad space of Bridge Street, with side views from both east and west, while at the back it might be combined with the Market House which would have to be substituted for the present one, should this site be appropriated to the Memorial.

Your Sub-Committee believe that every aid towards the acquisition of this site might be expected from the corporation, and from the owners of most of the property between the Market House and the lane from Wood Street to Henley Street, all which would have to be demolished.

On the space thus cleared might be erected an elegant and effective loggia (in the Elizabethan style, with terra cotta ornamentation), of from fifty to sixty feet long, by twenty-five to thirty feet wide. In its rear there would be room for a new Market House, which might be made to harmonise in design with the Memorial. Into the details of the design your Sub-Committee do not consider it within their present province to enter: they would only submit that there is nothing irreverent or

inappropriate in placing the Memorial of Shakespeare in the midst of the bustle of Stratford market. Indeed, such a place seems singularly suitable to such a purpose. Not only is the art of Shakespeare eminent for its healthy humanity and its intense sympathy with the realities of life, but the man himself was content to retire from the capital to his quiet native town, to set himself down among his school-fellows, early acquaintance, and neighbours, to cultivate his own land, sell his own beeves and sheep, wool, wheat, and malt, in the very market to be a commonplace burghess of Stratford-on-Avon, while he was giving every year some immortal play to the world.

A Stratford-on-Avon Memorial, we think, may well symbolise both sides of this double existence. We would wish to see his statue here, surrounded on the one hand with illustrations of the marvellous creations of his mind, on the other with the everyday life and business of the town, at its busiest.

The site we have indicated is the only one which admits of the realisation of this idea, while it satisfies all the other conditions required for such a memorial as we contemplate.

At a meeting of the Committee, held March 2nd, 1864, on the motion of A. H. Layard, M.P., seconded by C. Buxton, M.P., this report was adopted.

A certain proportion of whatever profits may accrue from the commemoration will be devoted towards defraying the cost of this work of art.

TOWN HALL.

Passing down the High Street, the first object that attracts notice is a house to the right, highly decorated with oak carving, now in the occupation of a glover, and which may be taken as a favourable specimen of the house architecture of Stratford at the time of the birth of the poet, and prior to the ravages of those destructive conflagrations already referred to. On the left is the Town Hall, inaugurated by Garrick on the occasion of the last jubilee. This building, which is in the Tuscan order, has been re-decorated for the present occasion. Over the entrance is a statue of Shakespeare, a copy of that in Westminster Abbey, presented to the Corporation of Stratford by that inimitable actor, who was probably the most accurate interpreter of the works of their illustrious fellow-townsmen that ever graced the stage. The council room is adorned with several elegant paintings, and among them are the portraits of both these worthies—that of

the poet by Wilfon and that of the actor by Gainfborough, both being the gifts of Garrick to the Corporation of Stratford. A collection of paintings connected with Shakespeare and his works, generously lent for the purpose by the proprietors, will be exhibited in this hall, and is likely to prove one of the most attractive features of the commemoration.

NEW PLACE.

Farther on, upon the same side of the street, is the site of New Place, the house in which the great master of the human heart breathed his last—

“Where the last accents faltered on his tongue.”

Shakespeare, no doubt, when carried along in the bustle of London life, ever felt, like Goldsmith, a desire to return to his native place.

“I still had hopes, my long vexations past,
Here to return, and die at home at last”—

an aspiration which, unlike poor Goldy, he was fortunately able to realise; for so soon as he became a man of worldly means, he returned to Stratford, purchased these premises—then known as the “Great House,” and the most imposing edifice in the town—from the Clopton family, named the mansion “New Place,” and there spent the last seven years of his life. It was in the gardens attached to this mansion he planted the world-famed mulberry tree. It is sad to relate that this property having, in course of time, passed into the possession of a clergyman named Gastrell, that Goth, deserving all the ignominy heaped upon the memory of Zoilus—who was the first infidel as regards the individuality of Homer—rooted up the tree, to rid himself of the importunities of those who, on visiting the town, wished to behold an object so interestingly connected with the man who has made the name of Stratford-upon-Avon a household word wherever the English language is, or ever will be spoken. This Gastrell, too, that he might escape from the payment of a paltry parochial rate, had the barbarity to pull down the house itself. If the Church has among her ceremonies any ceremony opposite to canonisation which might carry excommunication beyond the grave, and perpetuate the infamy of the sacrilegious, she ought to have long since exer-

cified it in respect of the Rev. Mr. Gaftrell—(what a profanation of the word *reverend*!)—and placed his name the first upon the calendar of obloquy. The foundations, however, which show the ground-plan of the building, have been lately brought to light, and in a well within this area, which probably supplied the family with water for culinary purposes, was found an extraordinary looking old candlestick, at present in the Museum in Henley Street, and which may, perhaps, have been a portion of the poet's household furniture. The gardens in which the poet breathed the incense of nature are at present disfigured and intruded upon by an ugly-looking building, which is one day a theatre, another a concert-room, again a county court, and is to be during the commemoration, as already mentioned, a police-barrack. Here, too, on Wednesday, the 27th, will be given a Shakespearian reading; and here, on the following day, will be a concert of instrumental music and glees from Shakespeare's plays. However, notwithstanding the present unattractive appearance of these gardens, they still must be regarded with interest by every person possessed of the smallest portion of that feeling—be it enthusiasm, or be it some species of idolatry—which leads men to contemplate with reverence all that is locally connected with men of illustrious and transcendent genius. The man who could look upon the ruins of the Parthenon and not feel himself in the society of its illustrious founder—who could not, when standing in the Cow Market at Rome, dissociate it from everything connected with degradation, and dilapidation, and, in fancy, re-people it with togated citizens, and feel with them the influence of the oratory of Cicero; or who could with indifference pass among the scenes associated with the name of Shakespeare—that man is worse, and far more dangerous, than

“The man who hath no music in himself.”

THE GRAMMAR SCHOOL.

Leaving New Place, and passing by the ancient Chapel of the Guild of the Holy Cross, the visitor will observe, on the same side of the way, a row of venerable-looking houses. One of these is the Free Grammar School in which Shakespeare was

educated, and the others are the Almshouses founded by that fraternity. The school itself was founded in the reign of Henry VI. by a worthy priest of the name of Jolepe, so that it enjoys as old a foundation as that of Eton. At the general dissolution of religious establishments in the reign of Henry VIII., the scanty revenues of this school were, with everything else which appertained to the Guild, confiscated to the Crown, but were restored by his son, Edward VI., in July, 1553, a few days before his death. The new foundation of the school was, therefore, about eleven years old at the birth of the poet. The school-room is over the entrance hall, which, be it remembered, was the hall of the ancient guild already mentioned, and used to be, in the youthful days of Shakespeare, the theatre in which the players of the time were wont to perform their "Mysteries"—dramas founded upon scriptural subjects; so that it may reasonably be conjectured, that if in the school-room he got acquainted with Greek and Latin literature—a fact which has been questioned, but of which there is sufficient internal evidence in his works—it was in this hall he first imbibed a taste for the stage. The desk of the glorious alumnus has been, as already mentioned, carried to the Museum, to save it from mutilation at the hands of those devotees who wished to embalm fragments of a relic so interesting. It is the intention of the Committee of the commemoration to appropriate a portion of the profits of the *fête* to the enlargement of the scope of this school, and to the foundation, at the Universities, of scholarships connected with it.

THE CHURCH OF THE HOLY TRINITY.

The collegiate Church of the Holy Trinity, where repose all that is mortal of Shakespeare, is the next object which claims our attention, and surely there is something about it which irresistibly leads the spectator to think that the architect and founders of the structure must have had in contemplation the glory which was in store for it. The beauty of the building itself, and, above all, the magnificence of the site, laved by the soft-flowing Avon—there is poetry in the very landscape—mark it out as a fane worthy the baptism, worthy the sepulture, of a bard.

It is generally believed that a heathen temple, in the days of



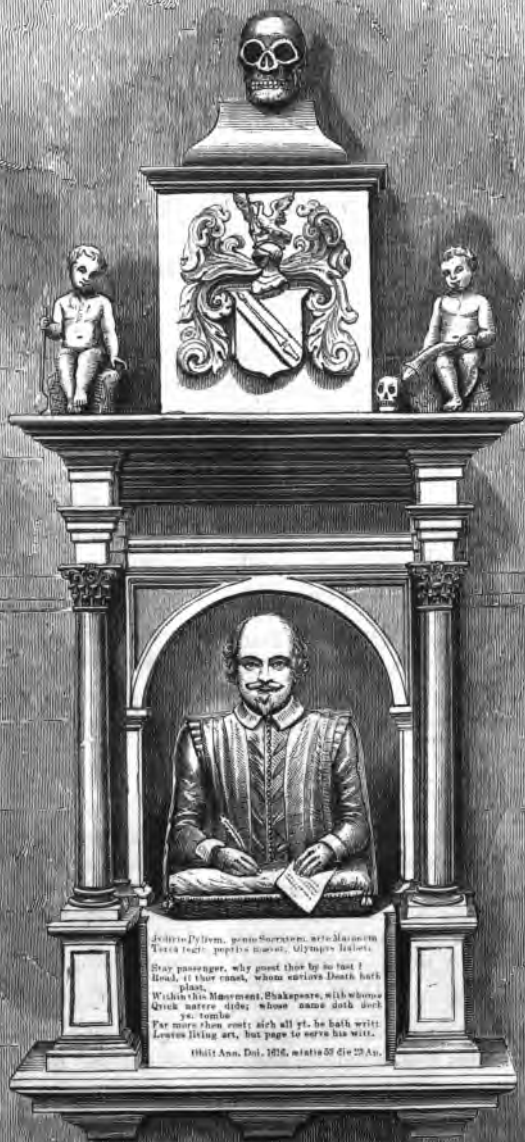
CHURCH OF THE HOLY TRINITY.

Paganism, stood upon the same site, and, if that be true, it must have been one dedicated to the Naid of the stream. The date of the building of the present church is not exactly known, but it is probably an inheritance left to his townsmen by John De Stratford, Archbishop of Canterbury, and several times, during the reign of Edward III., Lord High Chancellor of England. The tower and transept may have been constructed at an earlier period, as these portions of the building are in the transition style, whereas the perpendicular Gothic prevails elsewhere throughout the building, which is a cruciform structure. The spire is completely modern. The organ is now placed in the north transept, and the south transept is used as a vestry. Here, in the muniment chest, is the parish registry, bound in vellum, wherein, under the date of April 26th, 1564, is entered the record of the baptism of William, son of John Shakespeare,

and close by is the identical font at which he was, by the mystery of that sacrament, admitted a member of the Christian Church. The Rev. John Bracegirdle was then Warden of the college, and it is probable that he was the officiating priest at the rite: thus early did the names of Bracegirdle and Shakespeare become associated. The same book, under the date of April 25th, 1616, records his interment during the wardenship of the Rev. John Rogers. The place of his sepulture is on the north side of the chancel, which is separated from the choir by a rood screen. This portion of the building owes its existence to the piety and munificence of the Very Rev. Dean Balshall, who was instituted Warden in 1465. On the south side of it formerly stood a charnel house, which served as the common receptacle of all the bones dug out of the churchyard on the making of each new grave. This Golgotha must have been a sight shocking to humanity, and no doubt so affected the mind of Shakespeare when he wrote, for inscription on his tombstone—

“Good frend, for Jesus' sake forbear
To digg the dust enclosed heare;
Blest be ye man yt spare thes stones,
And curst be he yt moves my bones!”—

an anathema which has deterred those who might otherwise have had his remains removed to Westminster Abbey, there to be huddled amongst those of kings, from carrying out their contemplated sacrilege. His monument is fitted into the wall at the height of about five feet from the ground, and was put up about seven years after his death. He is represented in the attitude of inspiration. His right hand holds a pen, and his left rests upon a scroll which lies upon a cushion. It was the opinion of Sir Francis Chantrey, when he examined this bust, that it had been sculptured from a posthumous cast of his countenance, as one side of the face is larger than the other. It is placed under an archway, between two black marble pillars of the Corinthian order, having gilded bases and capitals. They support the entablature on which are carved the arms of the Shakespeare family. *Or, on a bend fable, a tilting-spear of the first, point upwards, headed argent. Crest: A Falcon displayed, argent, supporting a spear*



THE MONUMENTAL BUST.

in pale or. It is surmounted by a death's head, and on each side is a small figure in a fitting posture, one holding a spade, and the other, whose eyes are closed, an inverted torch, as emblematic of the light which had set in the grave. The bust is coloured to resemble life, in accordance with the chromatic system which prevailed in the sculpture of Greece and Rome. The eyes are of a light hazel colour; the hair and beard are auburn. The dress consists of a scarlet doublet, over which is a loose black gown, without sleeves. Some years ago, when the mistaken idea prevailed that sculpture, to be classical, must be pure, simple, and unadorned, Mr. Malone, the celebrated commentator, had the figure whitened over; but so soon as recent discoveries exploded such a false canon of taste, the admirers of Shakespeare very properly had the over-coating of white removed, and brought out the original colouring unharmed from the process of cleaning. There are two inscriptions on a slab beneath the bust, one in Latin hexameters, the other in English. The first is as follows:—

“*Judicio Pylivm, genio Socratem, arte Maronem,
Terra tegit, popvlvs mæret, Olympvs habet.*”

(“The earth covers, mankind mourns, Olympus holds, a Nestor in clearness of intellect, a Socrates in intuitive talent, a Virgil in elegance of style.”)

The English lines are as follow:—

“Stay, passenger; why goest thou by so fast?
Read, if thou canst, whom envious death hath plast
Within this monument—Shakspeare, with whome
Quicke Nature dide, whose name doth deck ys tombe;
Far more than cost; sieh all yt he hath writt,
Leaves living art but page to serve his witt.

“*Obiit Ano Doi, 1616. Ætatis 53, Die 23 Ap.*

Around him sleep his wife, his daughters, and all his descendants. Several of his wife's family, the Hathaways, are interred in the choir and naves. A certain proportion of the profits of the commemoration will be applied to the reparation of that portion of the edifice in which his own remains await the call of the final trump.

ANN HATHAWAY'S COTTAGE.

All readers of Shakespeare know that he married when only nineteen, and that his wife, Ann Hathaway, was eight years his senior. There is certainly something rather romantic in this boy-lover episode in the life of the poet, and one naturally feels a desire to visit the scenes connected with it before he can realise to himself the fact that he who held all the passions of the human breast in his control could have allowed one of them—the gentlest of his subjects—to conquer and tyrannise over himself. The hamlet of Shottery, close by and in the parish of Stratford, is the very spot on which the boy lover, with all the ardour of a Romeo, pleaded his cause with Ann Hathaway, and her cottage still remains reverentially preserved on account of its literary associations. To reach this hamlet the visitor can, on passing the church turn, strike upon a pathway that here opens into the fields, and a walk of a few minutes will bring him in front of a long, thatched house, with dormer windows and projecting gables, the very house he is in search of. In the shadow of that high-pitched roof, now moss-grown, when the moon shone bright—when the sweet wind did gently kiss the trees, and they did make no noise, the poet may have—

“Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow”—

lured her for whom he was all made of sighs and tears—all made of faith and service—all made of fantasy—

“All made of passion, and all made of wishes—
All adoration, duty, and observance:
All humbleness, all patience and impatience—
All purity, all trial, all observance;”

and her presence at one of those casements may have beguiled him into the idea that the morning dawned, and that she who appeared there, responsive to his roundelay, was herself the sun. All the purity, freshness, and ardour of love, so beautifully described in the lines quoted above, were here felt and experienced by the poet himself; and we may, without doing any violence to conjecture, fancy him, in order to avoid the good-natured banter

of some village Mercutio, fleeing for shelter into the orchard which, we are told, then flanked the house itself. This once admitted as an article of our literary creed, Verona pales in comparison with Shottery. Ann Hathaway herself must have duly appreciated all her youthful and enthusiastic lover felt, for it is not often that we find fine women of the age at which she was at the time feel otherwise than amused at the admiration of love-stricken lads. It is not, then, to be wondered at that the flame thus kindled between them soon lighted Hymen's torch; and there can be no doubt that the responsibility of a husband, thus early assumed, was the main stimulus which drove him to seek, by his talents, a competency for his wedded life. It has, however, been said that the bitter consequences arising out of his celebrated deer-stalking escapade were the cause why he hurried to London, and that the histrionic celebrity of his townsmen, the Burbages and Greene, suggested to him the stage as a profession.

CHARLECOTE HALL.

This naturally leads us to visit Charlecote Hall, where Sir Thomas Lucy—the original of *Justice Shallow*—

“In fair round belly, with good capon lined,
With eyes severe, and beard of formal cut—

magisterially inquired into the poaching delinquencies of the poet. It is on the other side of the Avon, about four miles distant from the town of Stratford, and there is not, perhaps, in the kingdom a more interesting specimen of the domestic architecture of the reign of Elizabeth. It is still in the possession of the Lucy family; and the present proprietor, with a generosity worthy of all imitation, has freely thrown it and his grounds open, on the occasion of this commemoration, to the inspection of the public. The park within which it is situated is handsomely wooded, and there at present grazes a magnificent herd of fallow deer, the descendants, it may be, of those in pursuit of which young Shakespeare played the part of Robin Hood. It would appear, from old chronicles connected with the town of Stratford, that the inhabitants had at all times a taste for such sylvan amusements;

for we are told by Wheler there is in existence a precept from Gifford, Bishop of Worcester, of the estates of which see Stratford and the surrounding district then formed a part, commanding his deans to excommunicate all who might break his parks and steal his deer—the excommunication being, perhaps, as bitter and as vehement as that fulminated by Ernulphus, Bishop of Rochester, and which, when read in the Shandean parlour, gave rise to the following amusing dialogue :—

“ ‘Our armies swore terribly in Flanders,’ cried my Uncle Toby; ‘but nothing to this; for my own part, I could not have a heart to curse my dog so. I declare my heart would not let me curse the Devil himself with so much bitterness.’

“ ‘He is the father of curses,’ replied Doctor Slop.

“ ‘So am not I,’ replied my uncle.

“ ‘But he is cursed and d—d already to all eternity,’ replied Doctor Slop.

“ ‘I am sorry for it,’ quoth my Uncle Toby.”

Despite, however, all such ecclesiastical weapons, and despite too, the severity of the forest laws, the spirit of which still breathed from the Statute Book, the flavour of a roasted haunch, and the rich relish of a pasty, were temptations too powerful to be resisted. To these, then, Shakespeare, like others of his townsmen, yielded, and his apprehension in the commission of the offence has given to this noble mansion and park,* and to the

* Mr. Bracebridge has written a most interesting pamphlet to prove that Shakespeare was no deer-stealer, but that he hunted deer in Fullbroke Park. This property belonged to the Englefield family, but Shakespeare was probably aware that, owing to certain legal arrangements, the property was not fenced in, and therefore open for public sport. In fact, the owner was a banished traitor; and although the Crown had not seized upon the land, yet the proprietor was not capable of delegating authority, after twenty-seven years of banishment, and no fence could be maintained to preserve the ground from intruders. Mr. Bracebridge thinks Shakespeare and his friends might thus have hunted in the park with a pack of hounds picked up, where they could not probably find such a pack of the old English shot-hounds as he accurately describes as the hounds of Theseus, Duke of Athens, in the “*Midsummer Night’s Dream*.” Sir Thomas Lucy’s deer-keepers may have arrested Shakespeare and his party for what they believed an infringement of the right to hunt in the park which was preserved for their master.

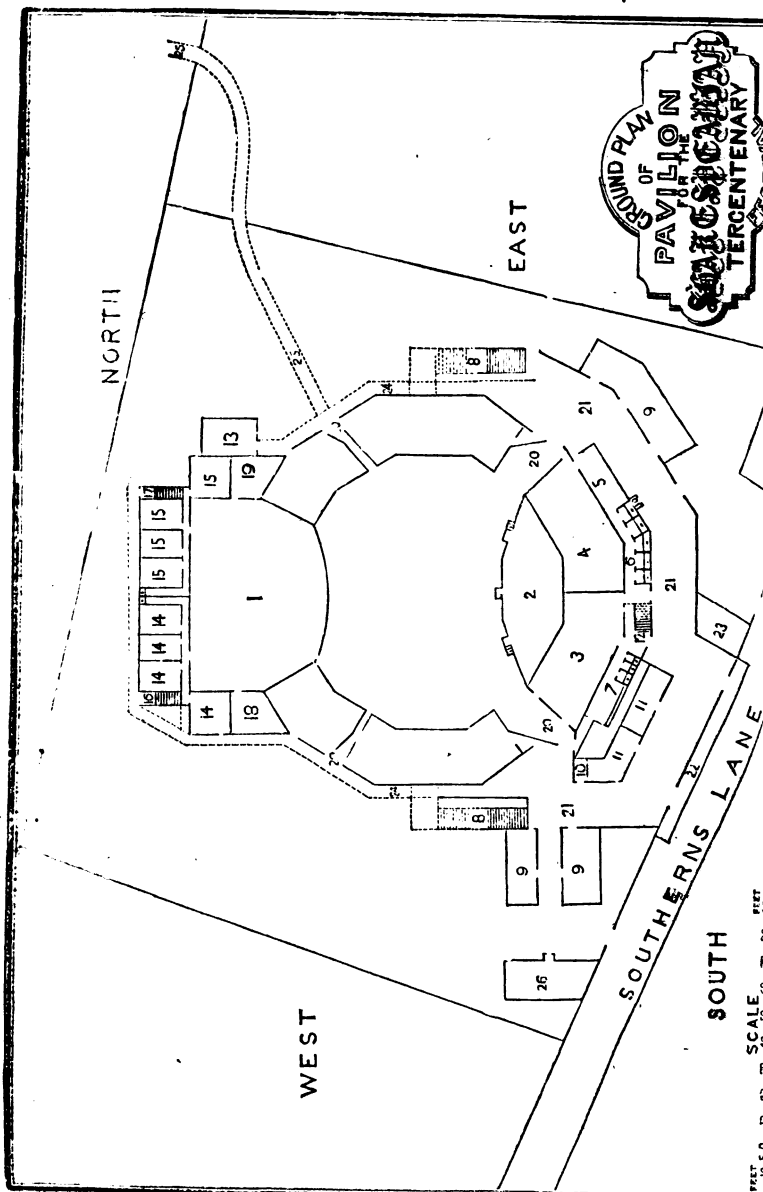
ancient family which possess them, a degree of interest which has attached to them for the last three hundred years, and which will cling to them *in secula seculorum*; for so long will the name of Shakespeare remain the wonder and admiration of countless generations. The visitor to Charlecote will be much pleased with the architectural beauty of the Church of Hampton Lucy, which has been recently restored under the directions of Scott.

THE PAVILION.

Having thus disposed of the principal objects in the neighbourhood of his native town connected with the career of Shakespeare, we have now to take a glance at the preparations which have been made for celebrating the tercentenary of his birth, and the propriety of that celebration taking place in Stratford. There cannot be two opinions upon this latter point. It is true that as Shakespeare was not for a day, but for all time, so he was not for one place, but for the universe; but this argument, whilst it proves that the homage to be now paid to his genius ought to be universal wherever the English language is either spoken or understood, is not equally conclusive in showing that each city and each town should on this occasion have a festival of its own. It would be equally logical to say that no particular day should be celebrated, but that the public expression of our admiration ought to be sempiternal and continuous. On the contrary, as we cause that expression of our admiration to converge upon one day, so we ought to cause it to converge upon one spot—the spot hallowed by his birth—hallowed by his sepulture. Of course, those who are not within reach of Stratford—our countrymen in the Colonies—our kinsmen in America—will have their local celebrations; but within the shores of these islands there should not be a thousand petty, but one magnificent altar, raised for the holocaust which the nation brings to the shrine of genius. This, too, seems to have been the general feeling throughout the kingdom, for the people of Stratford, whilst intending themselves to pay all due honour to the memory of their townsman, modestly refrained from obtruding upon public notice what they intended to do; and it was not until they had been called upon by the people of Birming-

ham, Manchester, Liverpool, &c. &c., to do so, that they, worthily headed by their chief magistrate, E. F. Flower, Esq., made what had been intended to be merely a local movement, a national one. The people of England have in this acted upon the lesson of good taste set them by Garrick in celebrating at Stratford the celebrated jubilee of 1769, and the Commemoration Committee have, so far as circumstances permitted, done all in their power to make this festival a historic parallel of its predecessor. This is principally seen in the erection of the pavilion upon a model somewhat similar, but on a much more extended scale to that in which Garrick and Dr. Arne spoke and sung the praises of the bard, and which was itself a copy of the once celebrated Rotunda in Ranelagh Gardens. It is situated in a large paddock in Southern Lane, close by the church. It is in form a regular dodecagon, being as near an approach to a perfect amphitheatre as the mechanical arrangement of the materials (all timber) used in its construction would permit. Internally there are nine faces of the figure perfect; the first and the eleventh are halved by the twelfth being advanced more to the front, and thus a fine opening is obtained for the stage. There are two tiers of boxes, one of them being on the same level with the arena, or pit, and the whole can with ease accommodate five thousand spectators. The structure is lighted at night by a very fine chandelier, and in the daytime by side windows, and a lantern light upon the apex of the roof. There are, adjoining the stage, convenient dressing-rooms for the accommodation of the actors. The *cunei* or benches are well arranged and roomy, and the *vomitoria*, or means of egress from the building—a matter of most vital importance in a wooden theatre—are sufficiently numerous, and of ample width. Both the banquet and ball will be celebrated in this pavilion. Here, too, will be performed the oratorio of the “Messiah,” and for that occasion a distinct orchestra will be erected on the opposite side from the stage; but this will be removed before the performance of the plays. The drop-scene, which has been painted for the occasion, and presented by Mr. Telbin, is in general composition similar to that painted by the same artist for the Princess’s Theatre. It represents a vestibule hung with drapery,

ROUND PLAN
 OF
 PAVILION
 FOR THE
 1893
 CENTENNIAL
 EXPOSITION



FEET
 10 5 0 10 20 30 40 50 60 70 80 90 100
 SCALE
 SOUTH

on which are medallions, one on each side, of Comedy and Tragedy. A statue of Shakespeare, life size, stands in the centre. At the back there is an archway, through which the spectator obtains a fine view of Stratford Church.

During the Festival, the approach to the Pavilion for private carriages, &c., both for setting-down and taking-up, will be by the water-side from Bridge-street (as marked by an arrow on the plan of the town). On leaving the entrance to the Pavilion, they will pass through Old Town and Bree-street.

The approach for omnibuses and persons on foot will be by High-street and Chapel-street, to the entrance marked K in Church-street. At the close of the performances, omnibuses will be stationed in Church-street to take up passengers.

The seats in the Pavilion are divided into blocks, indicated by letters on the tickets. The single letters are all on the east side, and the double letters on the west side of the building.

Directions to the blocks are painted in large letters at the various entrances and vestibules.

The Ticket Office will be open during the day, at "New Place," Church-street, and tickets may be obtained at the Office marked 23, on the plan of the Pavilion, before each Entertainment. Unreserved Tickets can be exchanged for Reserved Seats on payment of the difference in price, at the Office.

EXPLANATION OF GROUND PLAN OF PAVILION.

1 Theatrical Stage	8 Stairs to Gallery.	20 Entrances to Ground-floor of Building.
2 Lower part of Orchestra, removed during Theatrical Performances and Ball.	9 Refreshment Rooms.	21 Covered Vestibule and Corridors to various Entrances of Building.
3 Gentlemen's Retiring-room during Oratorio and Ball, but used for Spectators during Theatrical Representations.	10 Offices for Opera Glasses.	22 Carriage Platform.
4 Ladies' ditto, ditto, ditto.	11 Cloak Rooms.	23 Office for Sale and Exchange of Tickets.
5 Retiring Room.	12 Stairs to Orchestra.	24 Covered Way.
6 Ladies.	13 Committee Room.	25 Church Street Approach to Pavilion.
7 Gentlemen.	14 Ladies' Dressing Rooms.	26 Burton and Sons' Photographic Studio.
	15 Gentlemen's Dressing Rooms.	
	16 Stairs to Ladies' Dressing Rooms.	
	17 Stairs to Gentlemen's do.	
	18 Green Room.	
	19 General Dressing Room.	

THE JUBILEE OF 1769,

AND SUBSEQUENT CELEBRATIONS.

THE idea of a jubilee in recognition of the merits of Shakespeare, as a poet, and of the moral advantages which society has reaped from the works of his genius, originated with Garrick; and, although all men of true literary taste immediately took up the idea, and avowed themselves ready to aid the great actor in carrying it into effect, there were found those who treated it with contempt and ridicule, and attempted to stifle it. Garrick, however, was not a man to be laughed out of a course which he knew to be consistent with the dictates of a refined taste. On the contrary, feeling encouraged by the way in which the project had been received by those whose approval he valued, he immediately put himself in communication with the then Mayor of Stratford, Samuel Jarvis, Esq., and that gentleman and the Municipal Council, over which he presided, feeling how much they had been distinguished by their connection with the great poet, and how much the poet himself owed to the grand interpretation put upon his works by the Roscius of the day, determined to pay all possible honour to the memory of the one and to the person of the other. Garrick was voted the freedom of the borough, and the diploma of his enfranchisement was presented him in a casket, not of gold, but of a material still more precious—the wood of the mulberry tree which Shakespeare had himself planted in New Place. The preparations for the jubilee followed fast upon this well-deserved compliment. We are told by a local historian “that a very large and magnificent amphitheatre was erected upon the Bankcroft, close to the river Avon, and which, to please the prevailing taste, somewhat resembled the Ranelagh Rotunda. It was capable of conveniently holding above one thousand spectators. Within the amphitheatre, which

was supported by a circular colonnade of columns of the Corinthian order, was built a noble orchestra large enough for the accommodation of one hundred performers. From the centre of the dome was suspended an amazingly large chandelier, consisting of eight hundred lights, which had a beautiful effect; in fine, the gilding of the capitals and bases of the columns, the paintings of the ceiling and cornice, the curious pilasters at the angles, and the side ornaments, altogether appeared with such symmetry and elegance that it would (says a cotemporary writer) make a lover of art sigh to think how soon it would be demolished. No person that could be conveyed into it without viewing the outside could ever conceive it was a building of boards. Whilst this gorgeous structure was in course of being erected, there was such a concourse of sightseers from all parts of the country to Stratford as the highways of Warwickshire had not seen since the days in which the aspiring Leicester entertained his queen with masque and revel within the proud walls of Kenilworth. But," to again quote the work of Mr. Wheler, "great numbers of the nobility and gentry arrived a week or ten days before the appointed time to secure their lodgings against the approaching meeting, and Stratford, as well as several towns and villages in the neighbourhood, was completely filled, previous to its commencement, by those whose zeal prompted them to be present at this high festival. A beautiful ribbon (afterwards formed into favours) was purposely made at Coventry, and called the jubilee ribbon, which united and blended all the colours of the rainbow, being at once an emblem of his great and universal genius." A medal, too, was struck in honour of the occasion. On the day fixed for the opening of the jubilee, which was the 6th of September, 1769, the banks of the Avon seemed to have changed their gentle and lovable character, and actually bristled with cohorn and with mortar; but these were no longer the instruments of war, but thunder-voiced heralds to proclaim the opening of the festival. From daybreak the streets resounded with vocal and instrumental music; and after a public breakfast, the Mayor, John Mescham, Esq., the successor of S. Jarvis, Esq., in the civic chair of Stratford, and the members of the Corporation, waited upon Mr. Garrick, at the Shakespeare Hall, and requested him to accept

at their hands the *insignia* of his office as prime steward of the jubilee. To this request he made a suitable reply; and at the very moment of his investiture, a signal being given, the cannon which were planted by the river's side fired a salvo, to apprize all congregated within the town of the important fact. A procession was then formed to the church, where the oratorio of "Judith" was performed for the first time. We are told the choruses were very full, the band excellent, being composed of the whole of the Drury Lane orchestra, and that at the end of the first act Mr. Bartholomon played a most enchanting solo on the violin. From the church they all repaired to the amphitheatre, singing, as they went, a chorus in the *Nunc est Bibendum* spirit, and, shortly after their arrival there, sat down to a sumptuous banquet, rendered doubly pleasing by the singing of some choice songs and glees. At night the town was illuminated, and the lieges delighted with an exhibition of fireworks, and so ended the first day's entertainments. Those of the second day were likewise opened by the firing of cannon, the pealing of bells—by music and by song. "About eleven o'clock," says Mr. Wheler, to whose interesting work we are indebted for most of these facts, "the company repaired to the amphitheatre to hear the dedication ode performed, the music of the interspersed airs being composed and conducted by Dr. Arne." Garrick, we may be well sure, exercised all his elocutionary powers to give effect to those parts of the ode (it was his own composition) which he had to speak. Dr. Arne took equally good care that the musical parts of it should be faultlessly performed, and therefore it is not to be wondered at that the whole proved a great success. Garrick then delivered a prose encomium on

"That demi-god
Who Avon's flow'ry margin trod,"

and announced a cartel of defiance to all who would dare dispute his praise. The challenge was responded to by a brother actor, King, an eminent comedian of the day, and his appearance in the arena on such an occasion as the assailant of Shakespeare created some amazement amongst the company, as those who were unacquainted with the playful character of his humour actually thought that his interruption was likely to lead to dif-

agreeable consequences, but their satisfaction became enhanced by this little fright when they found that Mr. King's charge against the bard was that he was a tyrant and a despot, absolute over the feelings of the heart, and compelling men to laugh and cry whether they wished to do so or not. This mock trial was succeeded by a banquet. When evening fell, the town was again illuminated, and again Mr. Angelo, who was pyrotechnist on the occasion, delighted the populace with all the wonders of his art. At midnight there was a masquerade, in which many of the ladies and gentlemen present sustained some of the principal characters in the poet's plays, but the greater part of the nobility and literary gentlemen were in dominoes. The unfavourable state of the weather on the next day spoiled a pageant which might have rivalled any ever seen in Venice at a carnival, but it had very little influence with those who wished to witness the race on Shottery course for the jubilee cup. As long introduced the festival, so it was appropriately closed with a series of dances, in the course of which Mrs. Garrick, as we are informed by the local historian, with inimitable grace, danced a minuet.

This closed the jubilee of 1769, to the complete satisfaction of all who engaged in it. It had this important effect—it kindled a flame of enthusiasm with respect to the bard, and the merits of his great dramas, which has survived until the present day, and which on this, the Tercentenary Anniversary of his birth, is destined to burst forth with greater brilliancy than before, and, with its vivifying heat, give birth to a new spirit of inquiry, not only as regards the habits of the man himself, but also the scope and comprehensiveness of his genius. It has, too, been the parent of several minor celebrations which have also been held at Stratford, where the 23rd of April has come to be regarded as a holiday. Some few literary men, and the more celebrated actors of the day, visit the town, view the house in which he was born, make a pilgrimage to his shrine, and with others, his admirers, dine together, and duly pledge the glorious, pious, and immortal memory of him in whose honour they assemble.

On two occasions, however, this programme was considerably extended, namely; in 1827 and 1830. On the first of these

occasions there was a commemoration organised under the auspices of the Shakespeare Club, when that portion of Mr. Garrick's arrangement which the unfavourable state of the weather prevented him carrying out was adopted with considerable success. A regular procession of Shakesperian characters marched through the town. *Falstaff* swaggered along, attended by his faithful and glowing servitor, *Bardolph*. The page trotted at the heels of his burly master. *Caliban* and *Trinculo* swore eternal friendship over the bottle. The witches, weird sisters of the sea and land, danced round their charmed cauldron, and sang their incantations. *Malvolio* wore his motley. *Shylock*, with knife and scales, gloated over the idea that he was about to reap the gratification of his revenge; *Launcelot*, his servant, betrayed his irresolution, doubtful whether to act upon the suggestions of the fiend or the dictates of his own conscience; *Petruchio* appeared in his rare wedding apparel; *Launce*, and his dog too, figured in the scene, and all the great creations of the bard were for the time embodied for the amusement of his townsmen. Hymns, too, were sung in praise of him, and his bust was crowned with a wreath of bays. Then, too, was laid the foundation of the present theatre, and this ceremony was followed by a masquerade and a great display of fireworks. On the following day there was another masquerade and other entertainments.

The festival in 1830 was patronised by royalty, but was, notwithstanding, somewhat inferior in *spectacle* to that in 1827. The ceremonial part of the proceedings was exactly similar, and this was followed by concerts, balls, and masquerades. Alaric Watts and Mr. Charles Kean were those to whom it owed its chief success. The former wrote an ode for the occasion, and the latter, then almost a novice on the boards, sustained some of those characters which his father had made his own, and gave the public an opportunity of auguring the success which was to attend his own histrionic career—a career which has not been less productive of honour to the British stage than it has been profitable to himself, and which every lover of art must cordially wish may be long continued in reputation and prosperity.

*The Tercentenary Festival of the Birth
of Shakespeare, to be held at
Stratford-upon-Avon.*

Official Programme.

The distinguished Artistes named in the Programme, whose combined talents at the celebration of the Festival held in memory of the Great Master will enable the Committee to present a series of unrivalled performances and entertainments, have, in order to show their high appreciation of his genius, given their services gratuitously.

[The Programme having to be prepared and printed three weeks before the Festival, it is possible that unforeseen circumstances may necessitate some changes. The Committee, however, trust that they will only be unimportant ones ; and beg to intimate, that should any alteration take place, it will be announced previous to the performance.]

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Subscriptions will be received by Messrs. Glyn and Co., Messrs. Smith, Payne, and Smith, and Messrs. Hanbury and Co., Bankers, London; Messrs. Greenway, Smith, and Greenway, Bankers, Warwick; the Stourbridge and Kidderminster Banking Company, and the Warwick and Leamington Banking Company, Stratford-upon-Avon.

Tickets for the reserved places may be had, and plans of the Pavilion seen, at the Ticket offices, New Place, Stratford-upon-Avon, and at No. 2, Exeter Hall, London.

All orders for tickets must be accompanied by a remittance for the amount. Cheques and P. O. Orders should be made payable to Mr. John Dickie, Stratford-upon-Avon, or Mr. John Carmichael, No. 2, Exeter Hall, London.

STRATFORD-UPON-AVON

Tercentenary Festival.

IN accordance with the expectations manifested throughout the country, that the ordinary marks of respect and rejoicing with which the birthday of Shakespeare is annually commemorated in his native town, should in this, the Three hundredth anniversary, be extended to a national celebration, a Committee was formed in the early part of 1863 to suggest and carry out a scheme which might, so far as possible, meet the requirements of the occasion. After many months of unceasing exertion, rendered more onerous by their entire inexperience, and by the difficulty of selecting from among the vast number of suggestions which have been offered from all parts of the world, the Committee have succeeded in completing their arrangements, and now beg to lay the result of their labours before the public.

The Committee take this opportunity of acknowledging the kindly assistance rendered them on all hands during the progress of the undertaking. They have also much pleasure in announcing that many of the most eminent Dramatic and Vocal artistes have given their gratuitous services, and have heartily joined in the earnest endeavour to make the entertainment as attractive as possible.

The substantial objects to which the pecuniary results of the Festival will be devoted, are—

1st. The erection of a National Monumental Memorial to Shakespeare in the Town of his birth.

2nd. The extension of the educational advantages of the Free Grammar School of King Edward VI., Stratford-upon-Avon, at which Shakespeare was educated, and to found one or more Scholarships or Exhibitions to the Universities of the United Kingdom, open to the competition of those who have received their education at that School.

First Day, Saturday, April 23.

THE FESTIVAL WILL COMMENCE AT NOON.

NATIONAL MEMORIAL.

THE President, Vice-Presidents, Committee, and others officially connected with the proceedings, will meet at the TOWN HALL, and proceed to inspect the site fixed upon for the erection of the National Memorial, at the Market House, in High Street.

AT THREE O'CLOCK

A BANQUET

Will be held in the Pavilion, at which the EARL OF CARLISLE will preside, supported by many members of both Houses of Parliament, and others eminent in Literature, Science, and Art.

Ladies are particularly invited to attend, and the tickets issued will be strictly limited to the number of guests that can be accommodated with comfort.

Tickets for the Banquet (including Wine) - - 21s.

Spectators (to the Gallery) - - - - - 5s.

In the Evening, at Nine o'clock,

A GRAND DISPLAY OF FIREWORKS,

By Mr. DARBY, the Celebrated Pyrotechnist,

WILL TAKE PLACE.

A COMMODIOUS STAND WILL BE ERECTED.

PROGRAMME.

- 1.—Previous to the Grand Display, Two superb Balloons will ascend (weather permitting), each discharging an unique and beautiful Aerial display :—The first, "Shakespeare," Blue and White. The second, "Stratford-on-Avon," Pink and Blue. The ascent will be announced by Aerial Signals.
- 2.—Royal Salute of Maroons, in imitation of Cannon.
- 3.—Grand display of Bengal Lights.
- 4.—A display of Emerald Green Fire.
- 5.—A display of Crimson Fire.
- 6.—Flights of Tourbillons.
- 7.—Rockets with brilliant Stars.
- 8.—A Shell of Comet Stars.
- 9.—A Set Piece, forming a Sun Wheel, illuminated with Crimson, Green, and Purple Fire, terminating in a Glory of Brilliants, loudly reported.
- 10.—A Mine of Saucissons.
- 11.—Rockets with brilliant Stars.
- 12.—A Shell of Tail Stars, forming a Drooping Willow.
- 13.—A Mine of Serpents.
- 14.—A Concentric Circle Wheel, in a great variety of coloured Fires; Sunflower Wheels, changing from Yellow to Green, and finally Crimson, with an enormous Sun of innumerable radii, loudly reported.
- 15.—Mines of Pots d'Aigrettes.
- 16.—Tourbillons (Chinoise).
- 17.—Rockets, with Floating Lights—"The Asteroid."
- 18.—A Shell of Purple and Gold.
- 19.—A Shell—"The Golden Cloud."
- 20.—Rockets—"The Peacock's Plume."

- 21.—The Giant Montgolfier Balloon, which, when at a great altitude, will discharge a Cornucopia of variegated Fires, descending to the earth.
- 22.—Rockets—"The Prince of Wales."
- 23.—Tourbillons, Rayonnet.
- 24.—A Shell of Crimson Stars.
- 25.—A Mine of Saucissons.
- 26.—A grand and novel design, "The Chinese Looking-glass," commences with a Central Circumfuse Wheel, in Blue, Green, and Crimson Fire, with a peculiar Figure in Lance Work, displaying the broad outline in pure Blue Fire; the whole concluding with a grand Lattice of Straw Fire, reported.
- 27.—Rockets—"Princess of Wales."
- 28.—A Shell of Crimson and Green Stars.
- 29.—Tourbillons, brilliant.
- 30.—Rockets, with Golden Rain.
- 31.—A magnificent Fountain-piece, with six Revolving Stars, showing cross-cut Devices; finishing with a brilliant Fountain of Golden Fire, marooned.
- 32.—Rockets, with brilliant Stars.
- 33.—A Shell of Purple and Gold.
- 34.—Flights of Tourbillons.
- 35.—A Mine of Serpents.
- 36.—Rockets, with Floating Lights and Streamers.
- 37.—An elaborate Set Piece, in four Mutations. 1.—Vertical Wheel, with illuminated Scroll. 2.—Illuminated Wheels, in various colours, changing to Silver Circles, and five pointed Stars, finishing with a grand display of Chinese Fire, loudly reported.
- 38.—Nests of Serpents.
- 39.—Rockets, with Crimson and Green Stars.
- 40.—A Shell of Brilliants.
- 41.—Rockets—"The Peacock's Plume."
- 42.—A Set Piece—"The Saxon Cross"—commencing with a double Vertical Wheel, in Green and Crimson Fire, changing to Revolving Wheels, in various colours, with Saxons, in White and Green circles, terminating with a display of Rayonnet and brilliant Fire.
- 43.—Display of variegated Italian Lights.
- 44.—Rockets, with Green Stars, changing to Crimson.
- 45.—A Shell of Crimson Stars.

- 46.—A Shell—Bouquet of Flowers.
- 47.—A Set Piece—"The Tree"—commencing with Double Scroll Wheel, formed with Diamond Lights, changing to a Pyramid of Wheels, decorated with Crimson and Green Fire, Chinese Flyers, and pointed Stars, finishing with a beautiful Tree of Silver Fire, with Red and Green Flowers.
- 48.—Flights of Tourbillons.
- 49.—Rockets, with Silver Rain.
- 50.—A Shell of Tail Stars.
- 51.—A Mine of Serpents.
- 52.—A pair of Bisecting Vertical Wheels, forming a Kaleidoscopic Figure, in Crimson and Green Fire, with double Eclosia Wheels around the centre of a six-armed Piece, forming a most beautiful and unique Design—owing to the curious positions of its Fire—concludes with a double Revolving Sun, loudly reported.
- 53.—Large Rockets, with Snakes.
- 54.—Flights of Tourbillons.
- 55.—A Mine of Saucissons.
- 56.—A Shell of Brilliants.
- 57.—Rockets, with Floating Lights.
- 58.—A grand Circumfuse Wheel, changing to a Tree of various colours—consisting of Sun Wheels, with Bouquets of Jasmine Flowers, and "Les Petites Etoiles," in colours, reported.
- 59.—Rockets—"The Peacock's Plume."
- 60.—A Shell of Purple and Gold.
- 61.—Rockets, with Silver Rain.
- 62.—A Shell of Fanfaronades.
- 63.—Grand concluding Piece, made expressly for the occasion—"The Vision of Shakespeare"—formed of many thousand Lights, and gigantic Transparent Effects, supported by Ornamental Pedestals in various coloured Fires, with Gerbes of the largest dimensions, interspersed with Showers of Pots d'Aigrettes, Mines of Saucissons, Girandoles of Coloured Rockets, forming a Bouquet of the most beautiful Fires known in the Pyrotechnic Art. During the exhibition of this superb piece, the grand *coup de feu* will take place, introducing showers of Streaming Stars, coloured Blossoms, and Saucissons, and the whole surmounted by the Prince of Wales's Plume.

Second Day, Sunday, April 24.

TWO SERMONS

WILL BE PREACHED

IN THE CHURCH OF THE HOLY TRINITY;

That in the Morning

BY

HIS GRACE THE ARCHBISHOP OF DUBLIN,

SERVICE TO COMMENCE AT ELEVEN O'CLOCK.

That in the Afternoon

BY

THE LORD BISHOP OF ST. ANDREWS.

SERVICE TO COMMENCE AT HALF-PAST THREE O'CLOCK.

* * * *Collections will be made at the close of each Service, for the purpose of restoring and beautifying the Chancel, where the remains of SHAKESPEARE are interred.*

Third Day, Monday, April 25.

AT NOON,
WILL BE PERFORMED HANDEL'S ORATORIO
OF
THE MESSIAH.

Principal Vocalists.

MADAME PAREPA,	MR. GEORGE PERREN,
MADAME SAINTON-DOLBY,	MR. PATEY,
MR. SIMS REEVES,	MR. SANTLEY.

Trumpet—MR. T. HARPER.

BAND AND CHORUS OF FIVE HUNDRED PERFORMERS.

Conductor—MR. ALFRED MELLON.

The Chorus has been selected from the Festival Choral Society, and Amateur Harmonic Society, Birmingham; the Sacred Harmonic Society, London; the Festival Choral Society, Worcester; and from Holy Trinity Church Choir, Stratford-on-Avon.

PART THE FIRST.

OVERTURE.

Recit and Air Mr. SIMS REEVES.

Comfort ye, comfort ye, my people, saith your God. Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned. (Isa. xl. 1, 2).—The voice of him that crieth in the wilderness, Prepare ye the way of the Lord: make straight in the desert a highway for our God. (Isa. xl. 3.)

Every valley shall be exalted, and every mountain and hill made low, the crooked straight, and the rough places plain. (Isa. xl. 4.)

Chorus.

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it. (Isa. xl. 5.)

Recit. Mr. SANTLEY.

Thus saith the Lord of Hosts: Yet once a little while, and I will shake the heavens and the earth, the sea, and the dry land; and I will shake all nations, and the Desire of all nations shall come. (Hagg. ii. 6, 7.)—The Lord, whom ye seek, shall suddenly come to His temple; even the messenger of the covenant, whom ye delight in; behold, He shall come, saith the Lord of Hosts. (Mal. iii. 1.)

Air Madame SAINTON-DOLBY.

But who may abide the day of His coming? and who shall stand when He appeareth? For He is like a refiner's fire. (Mal. iii. 2.)

Chorus.

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness. (Mal. iii. 3.)

Recit., Air, and Chorus Madame SAINTON-DOLBY.

Behold, a Virgin shall conceive and bear a Son, and shall call his name IMMANUEL, God with us. (Isa. vii. 14; Matt. i. 23.)

O thou that tellest good tidings to Zion, get thee up into the high mountain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God! (Isa. xl. 9.)—Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee. (Isa. lx. 1.)

Recit and Air Mr. SANTLEY.

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and his glory shall be seen upon thee; and the Gentiles shall come to Thy light, and kings to the brightness of thy rising. (Isa. lx. 2, 3.)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined. (Isa. ix. 2.)

Chorus.

For unto us a Child is born, unto us a Son is given: and the government shall be upon his shoulder: and His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace. (Isa. ix. 6.)

PASTORAL SYMPHONY.

Recitative.

There were shepherds abiding in the field, keeping watch over their flocks by night. (Luke ii. 8.)

Recitative (accompanied) }
Recitative } Madame PAREPA.
Recitative (accompanied) }

And lo! the angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid. (Luke ii. 9.)

And the angel said unto them, Fear not; for, behold, I bring you good tidings of great joy, which shall be to all people: for unto you is born this day, in the city of David, a Saviour, which is Christ the Lord. (Luke ii. 10, 11.)

And suddenly there was with the angel a multitude of the heavenly host, praising God and saying. (Luke ii. 13.)

Chorus.

Glory to God in the highest, and peace on earth, goodwill towards men! (Luke ii. 14.)

Air Madame PAREPA.

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy King cometh unto Thee! He is the righteous Saviour, and He shall speak peace unto the heathen. (Zech. ix. 9, 10.)

Recit and Air Madame SAINTON-DOLBY.

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as a hart, and the tongue of the dumb shall sing. (Isa. xxxv. 5, 6.)

He shall feed his flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young. (Isa. xl. 11.)

Air Madame PAREPA.

Come unto Him, all ye that labour and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls. (Matt. xi. 28, 29.)

Chorus.

His yoke is easy, and His burthen is light. (Matt. xi. 30.)

PART THE SECOND.

Chorus.

Behold the Lamb of God, that taketh away the sin of the world.
(John i. 29.)

Air..... Madame SAINTON-DOLBY.

He was despised and rejected of men ; a man of sorrows and acquainted with grief. (Isa. liii. 3.)—He gave His back to the smiters, and His cheeks to them that plucked off the hair : He hid not His face from shame and spitting. (Isa. l. 6.)

Chorus.

Surely He hath borne our griefs, and carried our sorrows ! He was wounded for our transgressions ; He was bruised for our iniquities ; the chastisement of our peace was upon Him. (Isa. liii. 4, 5.)

And with His stripes we are healed. * (Isa. liii. 5.)

Chorus.

All we like sheep have gone astray : we have turned every one to his own way. And the Lord hath laid on Him the iniquity of us all. (Isa. liii. 6.)

Recit. (accompanied) Mr. SIMS REEVES.

All they that see Him laugh Him to scorn ; they shoot out their lips, and shake their heads, saying. (Ps. xxii. 7.)

Chorus.

He trusted in God that He would deliver Him ; let Him deliver Him if He delight in Him. (Ps. xxii. 8.)

Recit. (accompanied) *and Air*..... Mr. SIMS REEVES.

Thy rebuke hath broken His heart ; He is full of heaviness ; He looked for some to have pity on Him ; but there was no man, neither found He any to comfort Him. (Ps. lxix. 20.)

Behold, and see if there be any sorrow like unto His sorrow.
(Lam. i. 12.)

Recit. (accompanied) *and Air* Madame PAREPA.

He was cut off out of the land of the living ; for the transgression of Thy people was he stricken. (Isa. liii. 8.)

But Thou didst not leave His soul in hell ; nor didst Thou suffer Thy Holy One to see corruption. (Acts ii. 27 ; Ps. xvi. 10.)

Semi-Chorus.

Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory? The Lord strong and mighty, The Lord mighty in battle. Lift up your heads, O ye gates, and be ye lift up, ye everlasting doors, and the King of Glory shall come in.

Chorus.

Who is the King of Glory? The Lord of Hosts, He is the King of Glory. (Ps. xxiv. 7, 8, 9, 10.)

Recit...... Mr. SIMS REEVES.

Unto which of the angels said He at any time, Thou art my Son, this day have I begotten Thee? (Heb. i. 5.)

Chorus.

Let all the angels of God worship Him. (Heb. i. 6.)

Air..... Madame PAREPA.

How beautiful are the feet of them that preach the Gospel of peace, and bring glad tidings of good things! (Rom. x. 15.)

Chorus.

Their sound is gone out into all lands, and their words unto the ends of the world. (Ps. xix. 4; Rom. x. 18.)

Air..... Mr. SANTLEY.

Why do the nations so furiously rage together, and why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His Anointed. (Ps. ii. 1, 2.)

Chorus.

Let us break their bonds asunder, and cast away their yokes from us. (Ps. ii. 3.)

Recit. and Air..... Mr. SIMS REEVES.

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision. (Ps. ii. 4.)

Thou shall break them with a rod of iron; Thou shall dash them in pieces like a potter's vessel. (Ps. ii. 9.)

Chorus.

HALLELUJAH! for the Lord God Omnipotent reigneth. (Rev. xix. 6).—The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. (Rev. xi. 15).—KING OF KINGS AND LORD OF LORDS. HALLELUJAH! (Rev. xix. 16.)

PART THE THIRD.

Air..... Madame PAREPA.

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God. (Job xix. 25, 26.)—For now is Christ risen from the dead, the first fruits of them that sleep. (1 Cor. xv. 20.)

Quartet.

Madame PAREPA, Madame S.-DOLBY, Mr. PERREN, Mr. PATEY.

Since by man came death,

Chorus.

By man came also the resurrection of the dead.

Quartet.

Madame PAREPA, Madame S.-DOLBY, Mr. PERREN, Mr. PATEY.

For as in Adam all die,

Chorus.

Even so in Christ shall all be made alive. (1 Cor. xv. 21, 22.)

Recit. (accompanied) and Air..... Mr. SANTLEY.

Behold! I tell you a mystery: we shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. (1 Cor. xv. 51, 52, 53.)

Trumpet Obligato..... Mr. T. HARPER.

Chorus.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing and honour, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. (Rev. v. 12, 13.)

PRICES OF ADMISSION :

Reserved Seats (Area) - - - - - 21s.

Ditto (Gallery) - - - - - 10s. 6d.

Unreserved Seats - - - - - 5s.

Doors open at Eleven o'clock.

In the Evening, at Seven o'Clock,

A GRAND

MISCELLANEOUS CONCERT OF MUSIC

Associated with the Words of Shakespeare.

ARTISTES:

MADAME PAREPA,	MR. SIMS REEVES,
MADAME SAINTON-DOLBY,	MR. G. PERREN,
MADAME ARABELLA GODDARD,	MR. SANTLEY.

PROGRAMME.

PART I.

Overture "Romeo and Juliet" *Macfarren.*
Trio "The Loadstars" (A Midsummer Night's Dream)
Shield.

Madame PAREPA, Madame SAINTON-DOLBY, and Mr. PATEY.

O happy, happy, happy fair!
 Your eyes are load-stars, and your tongue sweet air,
 More tuneable than lark to shepherd's ear,
 When wheat is green, when hawthorn buds appear.

Romance "Pietà Rispetto" (Macbeth) *Verdi.*

Mr. SANTLEY.

Recit. ed Aria (Macbeth) *Verdi.*

RECIT.

Perfidi! all' Angelo contro me v'unite!
 Le potenze presaghe han profetato
 "Esser puoi sanguinario, feroce,"
 "Nessun nato di donna ti nuoce!"
 No! non temo di voi

Ne del fanciullo che vi conduce !
Raffermar sul trono quest'assalto mi debbe,
E sbalzarmi per sempre !
Eppur la vita ;
Sento nelle mie fibre inharidita !

ARIA.

Pietà, rispetto, amore,
Conforto á dè cadenti
Non spargeran d'un fiore
La tua canuta età.
Nè sul tuo regio sasso,
Sperar soari accenti,
Sol la bestemmia, ah! lassoó !
La nenia tua sarà.

Grand Scena "Portia" *Weber.*

Madame PAREPA.

[Portia lamenting the loss of Brutus's confidence. See *Julius Cæsar*, Act ii. Scene 1.]

RECIT.

" I despair ! and shudder at the dreadful thought.
Alas, his zeal for Rome may urge him to commit
Some fearful deed, which love for me
Makes him conceal."

ARIA.

" Could I tempt him to reveal
The grief that robs him of his rest,
I with tears will yet appeal,
And wake soft pity in his breast.
No smile now dwells upon his brow,
Where care alone is seen,
His heart is clos'd upon me now,
Where once I rul'd as Queen.
Love and fear are now contending
In my aching heart to reign,
Each its varied passion lending
To give pleasure, hope, and pain."

Fantasia, Pianoforte.. ... "Where the Bee Sucks"(Tempest).
Benedict.

MADAME ARABELLA GODDARD.

Song "Blow, Blow, thou Wintry Wind" (As You Like It)
Dr. Arne.

MR. SIMS REEVES.

"Blow, blow, thou wintry wind,
Thou art not so unkind
As man's ingratitude !
Thy tooth is not so keen,
Because thou art not seen,
Altho' thy breath be rude.

"Freeze, freeze, thou bitter sky,
Thou dost not bite so nigh,
As benefits forgot.
Tho' thou the waters warp,
Thy sting is not so sharp
As friend remembered not."

Aria... "Who is Silvia?"...(Two Gentlemen of Verona)...*Schubert.*

MADAME SAINTON-DOLBY.

"Who is Silvia? What is she,
That all her swains commend her?
Holy, fair, and wise is she :
The Heavens such grace did lend her
That she might admired be.

"Is she kind, as she is fair?
For beauty lives with kindness ;
Love doth to her eyes repair
To help him of his blindness ;
And, being help'd, inhabits there.

"Then to Silvia let us sing,
That Silvia is excelling :
She excels each mortal thing
Upon the dull earth dwelling :
To her let us garlands bring."

Overture and Incidental Music to A Midsummer Night's Dream.
Mendelssohn.

SCHERZO.

"We, fairies, that do run,
By the triple Hecate's team,
From the presence of the sun,—
Following darkness like a dream,—
Now are frolik"————
* * * * *

"The king doth keep his revels here to-night.
* * * * *

"Come, now a roundel, and a fairy song,
Then to your offices, and let me rest."

INTERMEZZO.

[HERMIA seeks LYSANDER and loses herself in the wood; entrance of BOTTOM and his comrades; TITANIA lying asleep.]

"What hempen home-spuns have we swaggering here,
So near the cradle of the Fairy Queen?"

NOTTURNO.

[HERMIA and LYSANDER asleep.]

"Music! ho! music! such as charmeth sleep."

WEDDING MARCH.

"I will wed thee in another key,
With pomp, with triumph, and with revelling.
Here come the lovers, full of joy and mirth:
Joy, gentle friends! joy, and fresh days of love,
Accompany your hearts."



PART II.

Overture "Coriolanus" Beethoven.

Duet (Midsummer Night's Dream) C. Horn.

Madame PAREPA and Madame SAINTON-DOLBY.

"I know a bank whereon the wild thyme blows,
Where oxlips and the nodding violet grows,
There sleeps the Fairy Queen sometimes of the night,
Lull'd in their flow'rs with dances and delight."

Song "Sigh no more, Ladies" (Much Ado about Nothing)
Sir J. Stevenson.

Mr. SIMS REEVES.

"Sigh no more, ladies, sigh no more :
 Men were deceivers ever ;
 One foot in sea, and one on shore
 To one thing constant never ;
 Then sigh not so,
 But let them go,
 And be you blyth and bonny ;
 Converting all your sounds of woe
 Into, hey nonny, nonny.

"Sing no more ditties, sing no mo
 Of dumps so dull and heavy ;
 The fraud of men was ever so,
 Since summer first was leafy.
 Then sigh not so," &c.

Glee "Ye Spotted Snakes" (Midsummer Night's Dream)
Stevens.

Madame PAREPA, Madame SAINTON-DOLBY, Mr. PERREN,
 and Mr. PATEY.

"Ye spotted snakes, with double tongue,
 Thorny hedge-hogs, be not seen ;
 Newts and blind worms do no wrong ;
 Come not near our Fairy Queen.
 Philomel, with melody,
 Sing in our sweet lullaby ;
 Lulla, lulla, lullaby :
 Never harm, nor spell nor charm,
 Come our lovely lady nigh
 So, good night with lullaby.

"Weaving spiders, come not here,
 Hence, you long legg'd spinners, hence
 Beetles black, approach not near ;
 Worm, nor snail do no offence.
 Philomel, with melody," &c.

New Song "Take! oh, Take!" (Measure for Measure)
A. Mellon.

Mr. SANTLEY.

[Composed expressly for the Shakespearian Tercentenary, 1864.]

"Take, oh, take those lips away,
That so sweetly were forsworn,
And those eyes, the break of day,
Lights that do mislead the morn :
But my kisses bring again,
Seals of love, but seal'd in vain.

"Hide, oh, hide those hills of snow,
Which thy frozen bosom bears,
On whose tops the pinks that grow
Are of those that April wears.
But first set my poor heart free,
Bound in those icy chains by thee."

Canzonet "She never Told her Love" (Twelfth Night)
Haydn.

MADAME SAINTON-DOLBY.

"She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek ;
She sat like patience on a monument
Smiling at grief."

Song "Come Live with Me" (The Passionate Pilgrim)
J. L. Hatton.

MR. G. PERREN.

"Come live with me, and be my love,
And we will all the pleasures prove,
That hill and valley, dale and field,
And all the craggy mountains yield.
There will we sit upon the rocks,
And see the shepherds feed their flocks ;
There will I make thee beds of roses,
With a thousand fragrant posies.
If these delights thy mind may move,
Then live with me and be my love.

"Come live with me, and be my dear,
And we will revel all the year
In plains and groves, on hills and dales,
Where fragrant air breathes sweetest gales ;
There shall you have the beauteous pine,
The cedar and the spreading vine,
The birds with heavenly tuned throats,
Possess wood-echoes with sweet notes.
If these delights," &c.

Song "Venus and Adonis" *Sir H. R. Bishop.*

Madame PAREPA.

"Bid me discourse, I will enchant thine ear ;
Or, like a fairy, trip upon the green ;
Or, like a nymph with bright and flowing hair,
Dance on the sands, and yet no footing seen."

Shakespearean Overture *H. Allridge.*

Re-arranged for this occasion by Mr. ALFRED MELLON.

Introducing the Airs, "Soft Flowing Avon," "Sweet Willie, oh !"
And "Ye Warwickshire Lads and ye Lasses."

The Orchestra will number 120 Instrumentalists :—22 First Violins ; 22 Second Violins ; 16 Violas ; 16 Violoncellos ; 17 Double Basses ; 3 Flutes ; 2 Oboes ; 2 Clarionets ; 2 Bassoons ; 4 Horns ; 2 Trumpets ; 2 Cornets ; 3 Trombones ; Ophicleide, Side Drums, Triangle, Kettle Drums, Bass Drum, Cymbals, and Harp.

Leader, Mr. BLAGROVE.—*Principals, Second Violin*, Mr. E. PAYTON.
—*Viola*, Mr. R. BLAGROVE.—*Violoncello*, Mr. W. PETITT.—
Double Bass, Mr. A. ROWLAND.—*Flute*, Mr. ROCKSTRO.—
Oboe, Mr. A. NICHOLSON.—*Clarionet*, Mr. J. A. OWEN.—
Bassoon, Mr. J. WINTERBOTTOM.—*Horn*, Mr. WATERSON.—
Trombone, Mr. HEALEY.—*Trumpet*, Mr. T. HARPER.—
Pianoforte Accompanyist, Mr. CHARLES COOTE.

Conductor, Mr. ALFRED MELLON.

PRICES OF ADMISSION :

<i>Reserved Seats (Area)</i>	- - - - -	10s. 6d.
<i>Ditto (Gallery)</i>	- - - - -	5s.
<i>Unreserved Seats</i>	- - - - -	2s. 6d.

Doors open at Six o'clock.

Fourth Day, Tuesday, April 26.

In the Morning,

AN

EXCURSION TO CHARLECOTE
WILL TAKE PLACE.

Through the kindness of H. SPENCER LUCY, Esq., the
Committee are enabled to announce that the

• GROUNDS AND HALL OF CHARLECOTE

Will be thrown open to holders of Excursion Tickets.

• OTHER PLACES OF SHAKESPEARIAN INTEREST WILL ALSO BE
VISITED, AS TIME MAY ALLOW.

*Carriages will start from Bridge Street at
One o'clock.*

TICKETS FOR THE EXCURSION, 5s. EACH.

In the Evening, at Seven o'clock, will be represented,

BY THE COMPANY OF THE

THEATRE ROYAL, HAYMARKET, LONDON.

SHAKESPEARE'S COMEDY OF

TWELFTH NIGHT;

OR.

WHAT YOU WILL:

Orsino Duke of Illyria Mr. HOWE.

Sebastian .. { A Young Gentleman,
brother to Viola } Mr. WEATHERSBY.

Young Gentleman, {
brother to Viola }

Antonio A Sea Captain, friend to Sebastian Mr. BRAID.

Roberto .. {A Sea Captain,
friend to Viola} .. Mr. WALTER GORDON.

**A Sea Captain,
friend to Viola**

Curio } Lords attending on the Duke { Mr. CLARK.
Valentine . . . } { Mr. WORRELL.

Valentine...

Mr. WORRELL.

Sir Toby Belch .. Uncle to the Lady Olivia .. Mr. ROGERS.

Sir Andrew Aguecheek Mr. BUCKSTONE.

Malvolio Steward to Olivia Mr. CHIPPENDALE.

Fabian..) *Servants to Olivia* (Mr. W. FARREN.

Clown... } Servants to Olivia. } Mr. COMPTON.

Mr. COMPTON.

A Priest Mr. CULLENFORD.

First Officer....Mr. COE. *Second Officer*....Mr. JAMES.

Olivia A Rich Countess Miss H. LINDLEY.

Viola In love with the Duke Miss LOUISA ANGEL.

Maria Olivia's woman Mrs. E. FITZWILLIAM.

Lords, Priests, Sailors, Officers, Musicians, and other Attendants.

SCENE.—A City in Illyria, and the Sea-coast near it.

After which a Comedietta in one Act, adapted from the French of
MM. Pierron and Laferrière, by Mr. Sothern, entitled

MY AUNT'S ADVICE.

Mr. Charles Arundel Mr. HOWE.

Captain Howard Leslie Mr. SOTHERN.

Mr. Charles Arundel Miss NELLY MOORE.

Fane Miss COLEMAN.

Prices of Admission:—Reserved Seats (Area), 21s.; Ditto, Gallery, 10s. 6d.; Unreserved Seats, 5s.

DOORS OPEN AT SIX O'CLOCK

Fifth Day, Wednesday, April 27.

In the Morning, at Two p.m., in the Shakespeare Rooms,

READINGS

From the Works of SHAKESPEARE will be given. The arrangements, not yet being completed, will be announced in the Daily Papers.

Before and between the Readings, Mr. COOTE will perform an appropriate Selection of Music on the Pianoforte, which he has expressly arranged for the occasion.

Doors open at half-past One o'clock p.m.

Prices of Admission:—Reserved Seats, 5s.; Unreserved Seats, 2s. 6d.

IN the evening, it was intended that Shakespeare's Tragedy of "HAMLET" should have been performed by the Company of the Royal Lyceum Theatre, for which preparations on an appropriate scale had been made. The Committee, however, have the unpleasant task of announcing that Mr. FECHTER, after his repeated pledges to them to put "Hamlet" upon the stage, has, at the eleventh hour, withdrawn from his engagement. Since then, successful negotiations have been entered into with Mr. VINING, of the Princess's Theatre, who has kindly undertaken to place upon the stage the Plays of

"ROMEO AND JULIET,"

AND THE

"COMEDY OF ERRORS."

By this change of arrangement, the Public will have the opportunity of witnessing a performance of two of Shakespeare's Plays instead of one, as originally announced.

⚡ *Tickets issued for "Hamlet" can be exchanged for any other Entertainment for which the price is the same, or the money will be returned on application at the Ticket Office.*

Shakespeare's Tragedy of "ROMEO AND JULIET," and the
"COMEDY OF ERRORS," will be represented by the following
distinguished Artistes:—

<i>Prince Escalus</i> ..	Mr. ROBINS.	<i>Friar Lawrence</i> ..	Mr. FORRESTER.
<i>Paris</i>	Mr. BROOKE.	<i>Apothecary</i>	Mr. CATHCART.
<i>Montague</i>	Mr. LICKFOLD.	<i>Peter</i>	Mr. D. FISHER.
<i>Capulet</i>	Mr. H. MELLON.	<i>Balthaza</i>	Mr. CHAPMAN.
<i>Romeo</i>	Mr. J. NELSON.	<i>Abram</i>	Mr. TRESSIDDER.
<i>Mercutio</i>	Mr. VINING.	<i>Samson</i>	Mr. TAPPING.
<i>Tybalt</i>	Mr. C. SEYTON.	<i>Gregory</i>	Mr. ALLEN.
<i>Lady Capulet</i>	Miss STAFFORD.	<i>Juliet</i>	Madlle. STELLA COLAS.
	<i>Nurse</i> ..		Mrs. H. MARSTON.

THE COMEDY OF ERRORS.

N.B.—The Scenery has been so arranged that the Act-Drop will not descend during the Performance of the Piece.

Solinus....(Duke of Ephesus)....Mr. ROBINS.
Ægeon.....(a Merchant of Syracuse).....Mr. H. MELLON.
Antipholus of Ephesus.. { Twin Brothers and Sons to } Mr. J. NELSON.
 Ægeon and *Æmilia*, but
Antipholus of Syracuse.. { unknown to each other } Mr. VINING.
Dromio of Ephesus { Twin Brothers and Attendants } Mr. HY. WEBB.
Dromio of Syracuse { on the Antipholi } Mr. CHAS. WEBB.
Balthazar..Mr. TAPPING. *Angelo*..Mr. C. SEYTON.
A Merchant....Mr. CHAPMAN. *Dr. Pinch*....Mr. R. CATHCART.
 Officer.....Mr. TRESSIDDER.
Æmilia...(Wife to *Ægeon*, an Abbess at Ephesus)...Miss STAFFORD.
Adriana...(Wife to Antipholus of Ephesus)...Miss CAROLINE CARSON.
 Luciana..(her Sister)..Miss HELEN HOWARD.
Luce..(her Servant)..Miss SYDNEY. *Lesbia*..Miss EMMA BARNETT.

*Officers, Lords, Merchants, Male and Female Citizens, Executioner, Nuns,
Attendants, &c.*

STAGE MANAGER.....MR. GEORGE ELLIS.

Prices of Admission:—Reserved Seats (Area), 21s.; Ditto (Gallery), 10s. 6d.; Unreserved Seats, 5s.

DOORS OPEN AT SIX O'CLOCK.

Sixth Day, Thursday, April 28.

*In the Morning, at Two o'Clock, in the Shakespeare Rooms,
there will be*

A CONCERT

OF

INSTRUMENTAL MUSIC AND GLEES,

FROM SHAKESPEARE'S PLAYS.



PROGRAMME.

PART I.

- OVERTURE "The Merry Wives of Windsor" *Nicolai.*
PART SONG "The Cloud-capped Towers" } *Stevens.*
GLEE From "Oberon", ... }
INSTRUMENTAL FANTASIA on Shakespearian Airs, with
Solos for Pianoforte, Flute, Clarionet, Cornet-à-
Pistons, Violin, Violoncello, Contra Basso, and } *C. Coote.*
Euphonium. Arranged expressly for this occasion by)
"SHAKESPEARE" { *An Ode, written expressly by John*
 Brougham, Esq., for the Tercen- } *Mellon.*
 tenary Festival..... }
OVERTURE..... "As you Like It" *Harold Thomas.*

PART II.

- PART SONGS.. { "When Daisies pied" } *Macfarren.*
 { "Who is Silvia?" }
DUETT..... Cornet-à-Pistons & Euphonium, "Merry
 Wives of Windsor." Performed by *C. Coote, jun.,* } *Percy.*
 and *Alfred Phasey*..... }
GLEE "Hark! the Lark" *Kucken.*
FINALE { "Wedding March" — "Midsummer" } *Mendelssohn.*
 { Night's Dream." }

CONDUCTORS—MR. CHARLES COOTE AND MR. STOCKLEY.

Prices of Admission:—Reserved Seats, 5s.; Unreserved Seats, 2s. 6d.

DOORS OPEN AT HALF-PAST ONE P.M.

In the Evening, at Seven o'Clock,

SHAKESPEARE'S COMEDY OF AS YOU LIKE IT

WILL BE REPRESENTED.

THE CHARACTERS WILL BE SUSTAINED BY THE FOLLOWING
DISTINGUISHED ARTISTES:—

- Rosalind* Daughter of the banished Duke Mrs. CHARLES YOUNG.
Celia Daughter of Frederick Miss REBECCA POWELL.
Phebe A Shepherdess Miss BUFTON.
Audry A Country Wench Miss CHARLOTTE SAUNDERS.
The Duke Living in Exile Mr. JAMES BENNETT.
Jaqes .. } Lords attending upon the { .. Mr. CRESWICK.
Amiens .. } Duke in his banishment { .. Mr. W. H. CUMMINGS.
Orlando Youngest Son of Sir Rowland de Bois .. Mr. W. FARREN.
Adam Servant to Oliver Mr. CHIPPENDALE.
Touchstone A Clown Mr. COMPTON.
Le Beau A Courtier attending upon Frederick Mr. BELFORD.
Oliver Mr. ROBERT DOLMAN.
Charles A Wrestler Mr. H. PAYNE.
Frederick.. { Brother to the Duke, and Usurper of } Mr. NANTON.
 his dominions.
Jaqes De Bois Son of Sir Rowland Mr. SIDDONS.
Eustace, Mr. POYNTER. *Louis*, Mr. ELDRED. *Dennis*, Mr. CONCANNEN.
 Corin } Shepherds. { Mr. WILLIAMS.
 Sylvius } { Mr. WARNER.
William.. A Country Fellow in love with Audry.. Mr. WORBOYS.
Lords belonging to the two Dukes, Ladies, Pages, Foresters, and other Attendants.

SCENE.—First, near Oliver's House; afterwards, partly in the Usurper's Court, and partly in the Forest of Arden.

The Play produced under the superintendence of MR. CRESWICK.
 Costumes gratuitously supplied by MR. S. MAY.
 Scenery under the direction of MR. O'CONNOR.

Prices of Admission:—Reserved Seats (Area), 21s.; Ditto (Gallery), 10s. 6d.; Unreserved Seats, 5s.

DOORS OPEN AT SIX O'CLOCK.

Seventh Day, Friday, April 29.

At Nine o'Clock in the Evening.

THERE WILL BE

A GRAND FANCY DRESS BALL IN THE PAVILION,

To which no one will be admitted except in Fancy Dress, Court Dress, or Uniform. (Although Costumes will not be strictly limited to those of a Shakespearian character, yet it is requested that, so far as possible, they may be adopted.)

No Mask, Dominoes, or Pantomime characters will be admitted.

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THE COUNTESS OF WARWICK.
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MRS. KEIGHLEY PEACH.
MRS. EYTON.
MRS. DICKINS, *Cherington*.
MRS. FLOWER.

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of Warwickshire.
THE HIGH SHERIFF OF WAR-
WICKSHIRE.
THE EARL OF LICHFIELD.
THE EARL OF CRAVEN.
THE EARL OF WARWICK.
THE EARL OF AYLESFORD.
THE EARL OF SHREWSBURY
AND TALBOT.
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PEEL, A. ROBERT, ESQ., *Wor-*
cester.
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of Coventry.
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cester.
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chester.
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LORD WILLOUGHBY DE BROKE.
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 KINGSLEY, DR.
 LOMAX, CAPTAIN.
 MORDAUNT, J. MURRAY, ESQ..

The Programme of the Dance Music will be as follows:—

- | | | |
|---|-----------------------------|-------------------------------|
| 1 | English Country Dance | |
| 2 | Quadrille | "Cologne" |
| 3 | Valse | "Ariel" |
| 4 | Lancers | "Original" |
| 5 | Galop | "Locomotive" |
| 6 | Quadrille | "Shakespeare" |
| (Arranged expressly for this occasion.) | | |
| 7 | Valse | "Faust" |
| 8 | Lancers | "Old English" |
| 9 | Valse | "Humming Bird" |
| 10 | Quadrille | "Dramatic College" |
| 11 | Galop | "Prince Imperial" |
| 12 | Lancers | "Kate Kearney" |
| 13 | Valse | "Faust" |
| 14 | Quadrille | "Bel Demonio" |
| 15 | Galop | "The Cure" |
| 16 | Lancers | "Fairy Fountain" |
| 17 | Valse | "Tuberose" |
| 18 | Quadrille | "She Stoops to Conquer" |
| 19 | Valse | "Village Rose" |
| 20 | Galop | "Extravaganza" |

Tickets (not transferable) will be issued only on production of a Voucher, or Letter, signed either by the President, one of the Vice-presidents, or Local Committee, or by a Lady Patroness or Steward; price, including Refreshments and Supper, 21s. Spectators in the Galleries (Evening Dress), 10s. 6d. and 5s.

Coote and Tinney's celebrated Quadrille Band has been engaged..

On Saturday, April 30, and Monday, May 2,

THERE WILL BE A SERIES OF
POPULAR
ENTERTAINMENTS
IN THE PAVILION,

THESE ENTERTAINMENTS WILL INCLUDE:—

*On Saturday, April 30th, a Promenade Concert;
On Monday, May 2nd, an Ascent of Mr. Coxwell's New Balloon;
and a Public Ball.*

☛ In order to meet a generally expressed wish, and that the public may have an opportunity of witnessing the PERFORMANCE OF SHAKESPEARE'S PLAYS in the Grand Pavilion, the Committee have arranged for TWO EXTRA NIGHTS, under the superintendence of Mr. CRESWICK, who has, in the kindest spirit, accepted that responsibility, and consented to appear.

On Tuesday, May 3rd, A TRAGEDY;

On Wednesday, May 4th, A COMEDY,

Being the last night of the Dramatic Entertainments, and of the Festival.

These performances will be supported by first-class Artistes of Metropolitan and Provincial celebrity.

Prices of Admission:—Reserved Seats, 4s.; First Tier, 3s.;

Area, 2s.; Lower Tier, 1s.

FULL PARTICULARS OF THESE ENTERTAINMENTS WILL BE PUBLISHED IN THE PAPERS AND IN HAND-BILLS; AND ARRANGEMENTS WILL BE MADE FOR EXCURSION TRAINS FROM THE NEIGHBOURING TOWNS.

During the whole of the Festival, there will be

AN EXHIBITION IN THE TOWN-HALL

Of many of the well-known

PORTRAITS OF SHAKESPEARE,

AND EMINENT ACTORS OF HIS PLAYS,

UNDER THE SUPERINTENDENCE OF MR. HOGARTH.

. The Exhibition will be open from 10 a.m. to 6 p.m. Admission before One o'clock, Half-a-crown; after One o'clock, One Shilling. Catalogue, Sixpence.

GENERAL ARRANGEMENTS.

IN order to afford accommodation for visitors at moderate charges, Registers of Lodgings at Stratford-upon-Avon and the neighbouring towns, have been opened at the undermentioned places :—

Stratford-upon-Avon	Mr. MORGAN, High Street.
Warwick.....	Messrs. COOK & SON, High Street.
Leamington	Mr. GLOVER, Victoria Terrace.
Birmingham	Mr. THOS. HARRISON, Colmore Row.
Worcester.....	Messrs. LEICESTER & SON.

FOR ARRANGEMENTS OF TRAINS,

SEE ADVERTISEMENT PAGES.

The following appointments have been made in connection with the Festival :—

Messrs. Mulloney and Johnson, and Mr. Browett, of Coventry, have manufactured a badge and ribbon, and a scarf for gentlemen,

and a sash for ladies, for the Fancy Ball, which the Committee recommend should be worn on the occasion.

An arrangement has also been made with Messrs. Mulloney and Johnson for the exhibition, during the days of the Festival, of a power Jacquard Loom in full work, showing the process of weaving the "Badge" adopted by the Committee.

Professor Miller, of the Government School of Design, has produced a bust of Shakespeare, which has the approval of the Committee. Copies may be obtained from the publishers, Messrs. Howell and James, Regent Street, London, or their agents.

Messrs. Burton and Sons have been appointed Photographers during the Festival.

Messrs. Simmons and Sons, No. 4, Tavistock-street, Covent Garden, London, are appointed Costumiers for the Ball.

A Medal has been struck by Mr. Brown, Crystal Palace, Sydenham, which the Committee recommend should be worn at the several Entertainments during the Festival.

The Banquet and Refreshments will be supplied by Mr. S. H. Mountford, of Worcester.

Architects of the Pavilion—Messrs. Thompson and Coulbourne, Stratford-upon-Avon.

Contractors—Messrs. Branson and Murray, Birmingham.

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[46]

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RAILWAY ARRANGEMENTS.

GREAT WESTERN RAILWAY.

RETURN TICKETS to STRATFORD-ON-AVON, issued on Friday, April 22nd, and intervening days, will be available until Monday, May 2nd, inclusive. In addition to the Ordinary Trains to Stratford-on-Avon, Special Trains will run on April 23, 25, 26, 27, 28, 29, and 30.

ORDINARY TRAINS TO STRATFORD-ON-AVON—(Week Days).

STATIONS.	Class 1 & 2	Class 1 & 2	Class 1 & 2	Class 1 & 2	Class 1 & 2	Class 1 & 2
	a.m.	a.m.	a.m.	noon	p.m.	p.m.
LONDON (Paddington)	6 0	9 30	12 0	3 0	6 15	
Windsor		8 45	11 15	1 35	5 45	
Reading	7 15	10 27	12 50	3 0	6 30	
Oxford	8 25	11 15	1 35	4 5	7 25	
Leamington	7 55	9 54	12 15	3 15	5 40	8 45
Warwick	8 0	10 0		3 20	5 45	8 50
Liverpool		7 45	10 50			8 5
Chester		8 55	12 0			4 15
Wolverhampton (Low Level)	6 55	9 10	11 32	2 40	4 20	6 55
Birmingham (Snow-hill)	7 25	9 50	12 5	3 10	5 30	7 25
Worcester	7 15	10 30		3 10	6 5	
Hereford (Barton)		8 35		12 25		
Bath			8 30	10 40	1 35	4 45

ORDINARY TRAINS FROM STRATFORD-ON-AVON—(Week Days).

STATIONS.	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2
	a.m.	a.m.	a.m.	a.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.	p.m.
STRATFORD..... dep.	7 0	8 41	8 45	11 55	12 15	7 0	4 10	5 10	6 25	7 10	
Bath..... arr.	12 2		2 2	5 15		7 0				11 40	
Bristol.....	12 25		2 25	5 40		7 30				12 15	
Chippenham.....	11 40			4 45		6 28				11 10	
Gloster.....					6 25		9 10				
Cheltenham.....					6 50		9 35				
Hereford (Barton).....					3 22		7 30				
Worcester.....		9 50			1 40		5 30		9 30		
Birmingham (Snow-hill).....	8 40		9 45	12 55		2 20		6 30		8 40	
Wolverhampton (Low Lev.).....	9 10		10 55	1 25		3 5		7 20		9 30	
Shrewsbury.....	10 15		12 38	2 28		4 30				10 40	
Chester.....	11 48		2 30	4 10		6 45		10 5		12 0	
Liverpool.....	1 0		3 45	5 20		8 5		11 0			
Warwick.....	7 40		9 54	12 40		2 5				7 38	
Leamington.....	7 45		10 0	12 45		2 15				7 45	
Oxford.....	8 55		11 55	1 52		4 5				8 54	
Reading.....	9 35		1 7	2 45		5 35				9 35	
Windsor.....	10 38		2 0	3 40		6 55				10 45	

SPECIAL TRAINS WILL LEAVE FOR STRATFORD-ON-AVON.

STATIONS.	Saturday, April 23.		Monday, April 25.		Tuesday, Wednesday, and Thursday, April 26, 27, 28.		Friday, April 29.	
	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2
PADDINGTON.....	noon.		a.m. noon	p.m.	noon	p.m.	noon	p.m.
Reading.....	12 0		6 30 12 0	1 30	12 0	1 30	12 0	1 30
Oxford.....	12 50		7 30 12 50	2 30	12 50	2 30	12 50	2 30
Wolverhampton.....	1 55		8 15 1 38	3 15	1 38	3 15	1 38	3 15
Birmingham.....	1 0		9 0	3 20			6 5	
Malvern.....	1 45		8 45 10 0	4 5			7 0	
Worcester.....	11 30		9 24	4 0			6 30	
Worcester.....	12 0		10 10	4 25			6 55	

SPECIAL TRAINS WILL RETURN FROM STRATFORD-ON-AVON.

STATIONS.	Saturday, April 23.		Monday, April 25.		Tuesday, Wednesday, and Thursday, April 26, 27, 28.		Saturday, April 30.	
	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2	1 & 2
STRATFORD..... dep.	10 0	11 0	4 10	6 30	12 0	12 15	12 30	4 0
Worcester..... arr.		12 5			1 5			4 15
Malvern.....		12 25		1 25	1 25			5 20
Birmingham.....		12 7		7 40	1 27			5 43
Wolverhampton.....		1 5			3 20			6 25
Oxford.....	11 45		5 55		2 20		2 30	5 45
Reading.....	12 30		6 40		3 5		3 5	6 30
Paddington.....	1 20		7 40		4 0		4 0	7 30

LONDON and NORTH WESTERN RAILWAY.

SHAKESPEARE
TERCENTENARY CELEBRATION

AT

STRATFORD-ON-AVON,
APRIL 23RD TO 30TH, 1864.

Arrangements have been made for the issue of THROUGH TICKETS from the undermentioned Stations on the LONDON AND NORTH WESTERN RAILWAY to STRATFORD-ON-AVON.

FARES TO STRATFORD-ON-AVON.

	SINGLE JOURNEY.				RETURN.					SINGLE JOURNEY.				RETURN.			
	1st		2nd		1st		2nd			1st		2nd		1st		2nd	
	CL	CL	CL	CL	CL	CL	CL	CL		CL	CL	CL	CL	CL	CL	CL	
	s.	d.	s.	d.	s.	d.	s.	d.		s.	d.	s.	d.	s.	d.	s.	d.
London, Euston	20	10	15	5	33	9	23	3	Shrewsbury	11	10	8	9	17	9	13	1
Cambridge	17	9	13	3	26	9	20	0	Wellington	10	1	7	6	15	0	11	1
Bedford	12	9	9	6	19	3	14	3	Newport (Salop)	9	9	7	0	14	9	10	9
Dunstable	14	0	10	3	21	3	15	6	Stafford	9	6	7	0	14	6	10	6
Luton	14	9	10	3	22	6	16	3	Manchester	20	6	14	6	31	0	23	3
Watford	16	9	12	3	25	3	18	6	Stockport	18	0	13	6	27	3	20	6
Peterboro'	14	6	11	0	22	0	16	6	Oldham (Glosswick)	20	0	15	0	29	9	22	3
Wellingboro'	11	0	8	9	16	9	13	3	Staleybridge	19	9	15	0	29	9	22	3
Northampton	9	6	7	3	14	6	10	9	Huddersfield	22	9	16	9	34	3	25	3
Stamford	12	3	9	3	18	6	13	9	Dewsbury	24	0	17	9	36	0	26	0
Market Harboro'	8	3	6	0	12	6	9	3	Leeds	24	6	18	0	36	9	26	0
Rugby	5	3	3	9	8	0	5	9	Bradford	24	6	18	0	37	9	28	6
Leicester	8	9	6	6	13	6	9	9	Halifax	24	6	18	0	36	9	27	3
Nuneaton	5	6	4	0	8	6	6	0	Warrington	18	6	13	6	28	0	21	8
Coventry	4	3	3	0	6	6	4	6	Liverpool	20	2	15	5	30	7	23	2
Tamworth	7	6	5	3	11	3	7	9	Preston	23	0	17	3	34	9	26	0
Lichfield	7	6	5	6	11	9	8	3	Lancaster	27	0	20	0	40	9	30	3
Kenilworth	3	9	2	6	5	6	4	0	Carlisle	41	0	29	9	61	9	44	9
									Bangor	28	3	21	6	42	6	32	6
									Birkenhead	20	0	15	3	30	3	22	10
									Chester	17	6	13	3	26	8	19	10
									Dublin (North Wall)	32	3	25	6	48	9	38	6
									Do. (Westland Row)	46	3	34	0	73	3	53	6
									Wigan	20	3	15	0	30	9	22	6
									Bolton	21	3	16	0	32	0	24	0
									Wakefield	23	9	17	9	35	6	26	6

Passengers from the above-mentioned Stations can proceed to Leamington by any Ordinary Train, and there join the Great Western Company's Trains for Stratford.

Passengers from the above-mentioned Stations can proceed to Wrexham or Bushbury by any Ordinary Train, and there join the Great Western Company's Trains for Stratford.

Passengers from the above-mentioned Stations can proceed to Leamington by any Ordinary Train, and there join the Great Western Company's Trains for Stratford.

Passengers from the above-mentioned Stations can proceed to Wolverhampton or Shrewsbury by any Ordinary Train, and there join the Great Western Company's Trains for Stratford.

During the **TERCENTENARY WEEK**, the period of time for which Return Tickets are available will be extended from Friday, the 22nd April, to **Monday, May 2nd**, inclusive.

A Special Train will leave Leamington (Avenue Station) on the night of Saturday, 23rd April, for Kenilworth, Coventry, and Rugby, immediately after the arrival of the 11 15 p.m. special train from Stratford; and also for the same places at 1 20 a.m., on the nights of the 25th, 26th, 27th, and 28th, in connection with the train leaving Stratford at 12 30, midnight. There will be no special train in connection with the train from Stratford on the occasion of the Fancy Ball on Friday night.

BY ORDER,

EUSTON STATION, March, 1864.

W. CAWKWELL,
General Manager. [22

The **MIDLAND RAILWAY COMPANY** have arranged for the issue of **THRO' TICKETS** during the Month of April, from the undermentioned Stations

TO STRATFORD-ON-AVON,

COMMENCING APRIL 11TH.

FARES TO STRATFORD-ON-AVON.

STATIONS.	SINGLE JOURNEY		RETURN.		STATIONS.	SINGLE JOURNEY		RETURN.	
	1st	2nd	1st	2nd		1st	2nd	1st	2nd
	cls.	cls.	cls.	cls.		cls.	cls.	cls.	cls.
Lancaster	27	0	20	0	Peterboro'	14	6	11	0
Ingleton	28	0	20	3	Stamford	12	3	9	3
Colne	26	0	19	3	Melton	12	6	9	6
Skipton	26	0	19	3	Leicester	11	3	8	3
Bradford	24	6	18	0	Loughboro'	11	3	8	3
Leeds	24	6	18	0	Hitchin	17	3	13	0
Normanton	24	0	17	11	Bedford	12	9	9	6
Wakefield	23	9	17	9	Wellingboro'	11	0	8	9
Doncaster	22	0	16	4	Kettering	10	3	7	6
Sheffield	20	3	14	9					
Mashboro'	19	6	14	7	Passengers from the above-mentioned Stations proceed to Rugby by Midland Railway, and from thence to Leamington by London and North-Western, and there join the Great Western Company's Trains for Stratford.				
Chesterfield	19	6	12	3					
Derby	12	0	8	9	Bristol	20	1	14	3
Burton	9	6	6	11	Dursley	15	7	11	2
Ashby	11	2	8	2	Stonehouse	14	1	10	2
Tamworth	7	6	5	3	Gloucester	10	11	7	11
Buxton	10	0	11	9	Cheltenham	9	5	6	11
Bakewell	16	4	11	11	Tewkesbury	9	8	7	1
Lincoln	20	3	14	11					
Newark	17	3	12	9	Passengers from the above-mentioned Stations proceed to Worcester by Midland Railway, and there join the Great Western Company's Trains for Stratford.				
Nottingham	14	0	10	3					

Passengers from the above-mentioned Stations proceed to Birmingham by Midland Railway, and from thence by Great Western Railway. The Through Fares do not include Conveyance between the Railway Stations at Birmingham.

Passengers from the above-mentioned Stations proceed to Rugby by Midland Railway, and from thence to Leamington by London and North-Western, and there join the Great Western Company's Trains for Stratford.

Passengers from the above-mentioned Stations proceed to Worcester by Midland Railway, and there join the Great Western Company's Trains for Stratford.

For the **TERCENTENARY FESTIVAL**, **RETURN TICKETS** issued on Friday, April 22nd, and intermediate days, will be available for Returning any day up to and including May 2nd.

The **GREAT WESTERN COMPANY'S** Trains run between Snow Hill Station, Birmingham, and Stratford, as under:—

ORDINARY TRAINS—ON WEEK-DAYS ONLY.

BIRMINGHAM (Snow Hill Sta.) dep.	7.25 a.m.	9.50 a.m.	12.5 noon	3.10 p.m.	5.20 p.m.	7.25 p.m.
STRATFORD	arr. 8.35	10.50	12.55	4.5	6.25	8.25
STRATFORD	dep. 7.0 a.m.	8.45 a.m.	11.55 a.m.	1.5 p.m.	5.10 p.m.	7.10
BIRMINGHAM (Snow Hill Sta.) arr.	8.40	9.45	12.55	2.20	6.30	8.40

Between Worcester and Stratford, as under:—

WORCESTER	dep. 7.15	10.20	3.10	6.5	STRATFORD	dep. 8.41	12.15	4.10	8.25
STRATFORD	arr. 8.40	11.45	5.8	7.5	WORCESTER	arr. 9.50	1.40	5.50	9.50

SPECIAL TRAINS.

STATIONS.	Saturday, April 25th.	Monday, April 26th.	Tuesday, Wednesday, and Thursday, April 26, 27, & 28.	Friday, April 26th.	Saturday, April 26th.
BIRMINGHAM (Snow Hill)..... dep.	p.m. 1.45	a.m. 8.45	a.m. 10.0	p.m. 4.5	p.m. 7.0
STRATFORD	arr. 2.55	9.50	11.15	5.10	8.10
STRATFORD	dep. p.m. 11.0	p.m. 8.30	night 12.15	.....	a.m. 4.30
BIRMINGHAM (Snow Hill)..... arr.	12.7	7.40	1.27	.....	5.43
WORCESTER	dep. noon 12.0	a.m. 10.10	p.m. 4.25	p.m. 6.55	.....
STRATFORD	arr. 1.5	11.20	5.35	8.5	.....
STRATFORD	dep. p.m. 11.0	night 12.0	12.0	.....	a.m. 4.15
WORCESTER	arr. 12.5	1.5	1.5	.....	5.20

These Trains will run after conclusion of the Fancy Ball.

(MIDLAND RAILWAY—continued.)

The LONDON and NORTH WESTERN and GREAT WESTERN COMPANIES' Trains run between Rugby and Stratford, as under:—

ORDINARY TRAINS—ON WEEK DAYS ONLY.

RUGBY	dep.	8.40	10.20	1.38	7.15	STRATFORD	dep.	7.0	8.45	11.55
STRATFORD	arr.	10.50	12.55	4.5	9.25	RUGBY	arr.	9.30	12.15	2.55

SPECIAL TRAINS.

STATIONS.	Saturday, April 23rd.	Monday, April 25th.	Tuesday, Wednesday, Thursday, April 26, 27, & 28.	Friday, April 29th.	Saturday, April 30th.
RUGBY	p.m. 1 38	p.m. 1 38	p.m. 1 38	p.m. 1 38	p.m. 1 38
STRATFORD	arr. 3 50	arr. 3 50	arr. 3 50	arr. 3 50	arr. 3 50
STRATFORD	dep.	p.m. 4 10	.....	.....	a.m. 4 45
RUGBY	arr.	6 45	.....	.....	8 10

Derby, April, 1864.

JAMES ALLPORT, General Manager. [4]

STRATFORD-ON-AVON FESTIVAL.

In consequence of the large number of Visitors expected at Stratford-on-Avon during the Tercentenary,

S. STACKARD, of the OLARENDON HOTEL, Birmingham, has taken and fitted up expressly for the occasion,

THE WHITE LION HOTEL,

NEXT TO SHAKESPEARE'S HOUSE.

This being the largest and most convenient Establishment of the kind in Stratford, has the facility of accommodating a large number of the Upper and Middle Classes.

A TABLE D'HOTE IN THE LARGE ASSEMBLY ROOM,

BEDS. PRIVATE DINING AND SITTING ROOMS.

For Terms, apply at the White Lion Hotel, Stratford-on-Avon. [58]

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(Of Leicester, Birmingham, Nottingham, Derby, and Burton-on-Trent),

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TO THE

SHAKSPERE TERCENTENARY CELEBRATION.

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C. & A. WILSON,**GOLDEN LION COMMERCIAL INN,
STRATFORD-UPON-AVON.**

Every accommodation for Visitors. Beds, &c. Table d'Hôte Daily. [55]

VISITORS are informed that OPERA GLASSES are on Sale or Hire for the Day or Week, at STEPHENSON'S, Jeweller, 36 and 37, High Street, Stratford-on-Avon, or his Stand in the Pavilion. Also to be had Brown's Tercentenary Medals, Mulloney & Johnson's Favors. Other Shaksperean Novelties. [56]

SEWING MACHINES.

An assortment of these useful articles always on sale.

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An entirely New Stock in the latest styles and lowest prices.

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Cutlery, Japanned Goods, and every description of General Ironmongery, at

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On the 18th APRIL, the

SHAKESPEARE

TERCENTENARY NUMBER

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THE THREE HUNDREDTH ANNIVERSARY of the Birth of England's great National Poet offers the Conductors of CHAMBERS'S JOURNAL an opportunity of laying before their Readers, in a popular form, all that can be gathered respecting his Birthplace, Life, and Works. Departing from past practice, it is intended that this Extra Double Number of CHAMBERS'S JOURNAL shall be illustrated by a costly series of

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[9

THE ILLUSTRATED

SHAKESPEARE PART

OF

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 Wild Flowers of Shakespeare, by Rev. G. Henslow, of Hampton Lucy.
 Hugh Miller's Visit to Stratford-on-Avon.
 Mrs. Stowe's Visit to Shakespeare's House and Tomb.
 Dr. Johnson's Preface to Shakespeare. Personal History of the Poet.
 The Autographs of Shakespeare.
 Shakespeare Portraits, and Lines by Ben Jonson.
 Contemporary Notices of the Poet.
 The Shakespeare Property at Stratford.
 The Guildhall, Guild Chapel, and Grammar School at Stratford.
 Shakespeare as a Moral Teacher.

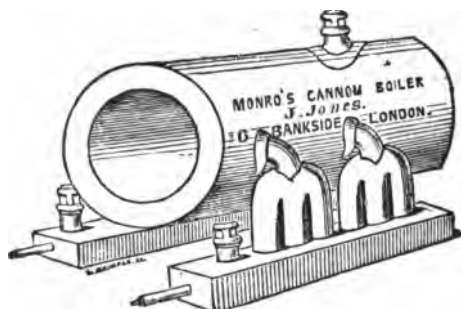
ENGRAVINGS.

Stratford-on-Avon Church, in colours.
 Ann Hathaway's Cottage at Shrottery.
 Mary Shakespeare's Cottage at Wilme-cote.
 Avenue leading to the Church.
 Shakespeare's Birthplace, as it appeared at the end of Last Century.
 Shakespeare's Birthplace, as at present.
 The Poet's Bedroom.
 The Kitchen Interior.
 Interior of Stratford Church.
 Shakespeare's Monument in the Church.
 Map of Stratford and Surrounding Country.
 Portrait by Martin Droeshout.
 The Foundations of New Place, the Guild Chapel, and Falcon Tavern.
 The Grammar School and Guildhall.

SOLD BY ALL THE BOOKSELLERS.

[8

HEATING BY HOT WATER.



IT is now generally admitted that Buildings of any kind can be more effectually warmed by Hot Water than by any other means; but as so much depends on the way in which the Apparatus is fixed, it is of the greatest importance that it be done by experienced men.

J. JONES is prepared to estimate for Warming, to any extent—

GREENHOUSES.
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J. JONES's Apparatus is simple in construction, moderate in cost, and economical in working.

It is equally available for the Amateur's Greenhouse, or the longest range of Forcing-houses; for the smallest Chapel or the largest Church; for Private Offices, or those of Public Companies.

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Materials.—All materials supplied will be of the best quality.

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Estimates.—Plans and Estimates will be sent on application.

J. JONES,
IRON MERCHANT & HORTICULTURAL ENGINEER,
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* See Advertisement at page 91.

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 supply the trade on London terms, either from their stock at Stratford or direct from their bonded warehouse in London.

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